



BATMAN

THE SUNDAY CLASSICS

1943~1946

DICK SPRANG



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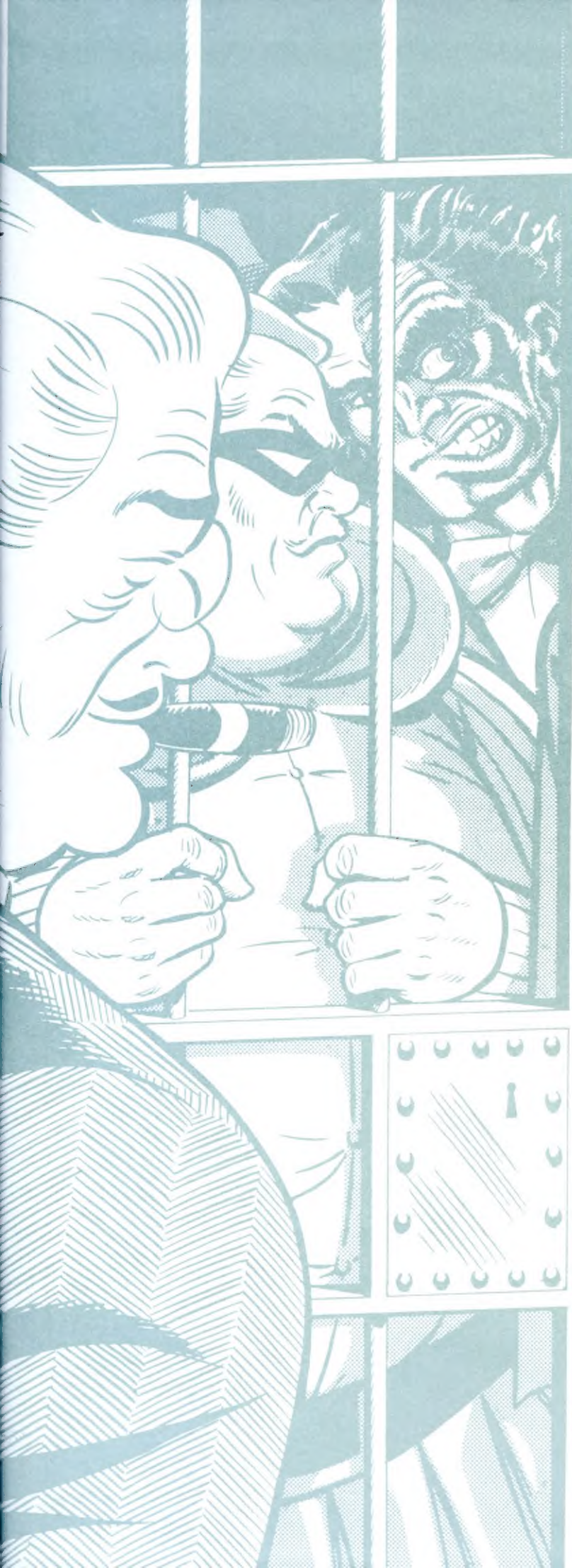


Thrill to the Early Adventures of the Caped Crusader!

In 1943, one of the most famous creations in comic books was adapted for newspapers. It was Bob Kane's Batman! With a small list of client newspapers during the war years, the "Batman and Robin" comic strip remains one of the rarest works in comics history. Now, the rare Sunday color pages are reprinted in a generously sized format. In this book, you'll meet some of the Caped Crusader's most famous villains, including the Joker, Catwoman, the Penguin, and Two-Face!

Batman: The Sunday Classics 1943-1946 collects the classic Sunday Batman strips as they were originally published in newspapers in the 1940s. These full-color adventures showcase the earliest incarnations of a hero who has become a cultural icon. Fighting against common thugs and outrageous villains, Batman and Robin must use both physical strength and mental prowess to save Gotham City from plot after evil plot.

In addition to behind-the-scenes information and rare promotional materials, this deluxe edition collects the first four years of the classic Batman comic strips as written and illustrated by the Caped Crusader's most famous writers and artists. Among the classic stories in this book are "The Penguin's Crime-Thunderstorms," "Catwoman's Grasshopper Chase," and "Half Man-Half Monster."





BATMAN:
The Sunday Classics
1943-1946

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The Sunday Classics

1943-1946

Batman created by Bob Kane



Sterling Publishing Co., Inc.
New York

This book would not have been possible without the professionals who were, in one way or another, originally involved with the *Batman and Robin* comic strip: **Jack Burnley, Don Cameron, Whit Ellsworth, Bill Finger, Bob Kane, Stan Kaye, Win Mortimer, Charles Paris, Ray Perry, Fred Ray, Jerry Robinson, Jack Schiff, Ira Schnapp, Alvin Schwartz, and Dick Sprang.**

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The publishers have endeavored to locate all writers, pencillers, and inkers of the comic strips featured in this volume; however, this information was not always readily available and the publishers apologize to any person misidentified or not identified and invite such persons to inform the publishers of the error.

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A HISTORY OF THE 1940s BATMAN AND ROBIN SUNDAYS

By JOE DESRIS

Batman has appeared in a newspaper strip on five separate occasions since his 1939 comic book debut. This series reprises the first and possibly most important occasion. Not only has *Batman and Robin* never before been reprinted intact, it also has important historical significance:

- The dailies comprise the last large body of work that *Batman* creator Bob Kane pencilled completely solo.

- It is artist Charles Paris' first inking work on *Batman*, representing the initial three years of a consistent 22-year stint with the character. Paris is probably the only person to have inked *Batman* this long.

- And it contains stories by all the significant writers from the first five, formative years of the feature's history: Don Cameron, Bill Finger, Jack Schiff and Alvin Schwartz.

Getting the job done

Most newspaper strips are handled between artists and newspaper syndicates. Normally, an artist will deliver finished work directly to a single syndicate editor. However, *Batman and Robin* was administered through the DC Comics offices via editor Jack Schiff. Executive editor-in-chief Whitney Ellsworth was also occasionally involved.

The writers and artists for this project dealt with Schiff, never with the syndicate. After a Sunday script was written, Schiff would assign the penciller (usually Jack Burnley). After transforming the story into pencil drawings, the work was returned to Schiff's office and lettered in the DC office bullpen (often by Ira Schnapp). The strip was then picked up by the inker (usually Charles Paris) and afterwards, once again returned to Schiff's desk. A small copy of the finished artwork was given to a colorist (usually Ray Perry); a color scheme was painted on the copy as a guide for the engraver. Schiff ensured that everything was delivered to the McClure Newspaper Syndicate, which would make the engravings, mats and proof sheets, and mail them to subscribers. (A history of McClure is in *Batman: The Dailies 1944-1945*.)

Sundays vs. Dailies

Much of the *Batman and Robin* newspaper strip's general history appears in *Batman: The Dailies*, however, there are several points unique to the Sundays.

Although artistically more polished than the dailies, the Sunday installments were not used by several papers that carried the dailies. While some did not have a Sunday edition, others would not or could not find room in their color comic sections. Additional background about subscribing newspapers can be found in *Batman: The Dailies 1945-1946*.

All Sundays for this strip were drawn for a tabloid format, which appeared as five columns wide by 12 3/4" high when published. Not only are these tabloid versions of the strip more complete than other sizes, they are more detailed. The rearranging and trimming of panels to conform to a half-page size meant the art was additional generations away from the original. Because of the process, fine details on the proofs would close up or drop out.

This naturally carried over to the published strips, with half-page and half-tabloid art having considerably less detail than the full tabloid size.

Most, if not all, Sundays were colored by Ray Perry, who worked in the DC bullpen. As with the dailies, Jack Schiff was the DC editor responsible for this material.

New titles

Unlike the dailies, individual Sunday comic strips appeared without titles. To help distinguish stories from each other, I wrote titles for all Sunday continuities, frequently using phrases from the stories themselves.

Apparently for storage purposes, existing proof sheets had simple titles written either on the reverse side of the art, or on the manila folders in which they were kept. This material was most likely written by Schiff. No information about other such titles seems to exist. They appeared as:

Chapter 5: "Oil"

Chapter 6: "Alfred-Ferry"

Chapter 8: "Mardigras"

Chapter 11: "Forest Rangers"

Chapter 12: "Alfred Niece"

Chapter 13: "Indian"

Chapter 14: "Underground Maze"

Chapter 15: "Diamond Cutter," "Diamond Story" and

"Missing Diamond Story"

Chapter 21: "Thousand Umbrellas"

Chapter 22: "Hotel Story"

When Schiff chose to reprint some of these Sundays in the 1960s, he did not use titles. When E. Nelson Bridwell took over editorial tasks for the *Batman* reprint books in 1967, he continued to use Sunday strips, ultimately using four additional sequences. Except for the Two-Face continuity, stories chosen by Bridwell were titled. The selection for Chapter 21 was perhaps coincidentally similar to a Penguin story from *Detective Comics* #87 (May, 1944), "The Man of a Thousand Umbrellas." Bridwell is probably the author of these three:

Chapter 7: *Four Hours to Live*

Chapter 8: *The Mardi Gras Mystery*

Chapter 21: *The Man of 1,000 Umbrellas*

When DC editor Mike Gold selected Chapter 21 for inclusion in *The Greatest Batman Stories Ever Told*, the story was retitled "1001 Umbrellas of the Penguin." This revision probably surfaced during a group meeting and is apparently the result of suggestions from several DC staffers. The same group effort holds true for Chapter 18 which Gold selected for *The Greatest Joker Stories Ever Told*. It used a straightforward "The Joker and the Sparrow."

Chapter 1: *The Penguin's Crime-Thunderstorms*

#1-6, November 7-December 12, 1943

Writer: probably Don Cameron, possibly Joe Samachson

Pencilling: Bob Kane

Inking: Charles Paris

Lettering: DC bullpen staff

This story marks the seventh adventure of Penguin, coming between his appearances in *Batman* #17 (June-July, 1943) and *Batman* #21 (February-March, 1944). Penguin was the only villain to be used twice in the Sundays (also see Chapter 21). It marks the first occasion that Charles Paris inked Penguin.

The last two panels on page 47 and the initial panels on page 48 are reminiscent of a cliffhanger from the second and third chapters of the 1943 serial *Batman*. The cinema Caped Crusader walked across wires stretched between two buildings, had them burned loose from underneath him and was saved by using a rope.

Chapter 2: *The Secret of Cap'n Plankton's Ghost*

#7-10, December 19, 1943-January 9, 1944

Writer: Bill Finger

Pencilling: Bob Kane

Inking: Charles Paris

Lettering: DC bullpen staff

Although attributing this story to Bill Finger was not as easy as with other continuities, Finger previously had written several pirate-related stories including:

- "Hook Morgan and His Harbor Pirates" (*Detective Comics* #54, August, 1941)

- "Blackbeard's Crew and the Yacht Society" (*Batman* #4, Winter, 1941)

- "The White Whale!" (*Batman* #9, February-March, 1942)

Finger maintained a detailed gimmick file on numerous topics, clipping and saving material to help him formulate new stories and to provide artists with a reference on detailed or unusual subjects. Because of these files, Finger would be the likeliest to have the background information. Bob Kane liked pirate stories and Finger may have written this story with that in mind.

Chapter 3: *Jesse James Rides Again!*

#11-15, January 16-February 13, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

"When they started the Batman strip," observes Jack Burnley, "Kane was doing both [dailies and Sundays] and I guess it got too much for him. Ellsworth called me in and asked, 'You want to take over pencilling the Sundays?' I did practically all of them from there on. By this time, I had already done a number of Batman stories for the magazines, as well as covers. They knew I was capable, that I had done the work and they apparently liked my stuff."

Although much of the panel layout normally would be described by the writer, a number of details were left up to the artist, including composition, angles and elements such as circular panels (pages 54, 56). "I don't think [circular panels] were described in the script," says Burnley. "They [might] say a close-up. Sometimes it would be left to the discretion of the artist. And just for variation, you'd do something like that. I notice now in the comic books, they do all kinds of crazy stuff. But you couldn't do that in a newspaper strip."

Burnley normally submitted his pencilled work to Schiff, who then gave it to Paris, but this changed when deadlines were tight. "I met Charlie Paris a couple of times when I brought pencils directly to him," continues Burnley. "He had an apartment down in Greenwich Village. He had some racing pigeons flying around in a loft up there."

Chapter 4: *The Undersea Bank Bandits*

#16-20, February 20-March 19, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

Finger's extensive gimmick collection helped him write stories like this, which are made more realistic and believable by their use of detail. "I did a couple of stories like [this]," says writer Al Schwartz, "which I couldn't have done if Finger hadn't given me the material."

Finger also worked in visual terms, as can be seen on pages 59 and 60 where several panels have little or no dialogue.

Chapter 5: *Liquid Gold!*

#21-26, March 26-April 30, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

Finger had previously used a similar deathtrap and escape in "Swastika over the White House!" from *Batman* #14 (December, 1942-January, 1943). A dazed Batman and Robin were tied up inside a truck which was then sent racing towards a gasoline storage tank. Batman used the tip of the truck's glowing cigarette lighter to burn through Robin's ropes and the two escaped.

In the last panel of page 69 where Bruce and Dick are flying home to Gotham City, Paris may have used his wife Phoebe as a model. Although not a stewardess, she worked for American Airlines at the time and resembles the woman in the strip.

Chapter 6: *Cap'n Alfred*

#27-31, May 7-June 4, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

To preserve original color schemes, screens and details, many Sundays were scanned from actual 1940s color newspaper tearsheets. Existing black and white tabloid-size proofs were used when such tearsheets were unavailable. These proofs were recolored on a Macintosh computer using half-page or half-tabloid tearsheets as color guides. These Sundays are #1, 7, 8, 51, 68-70, 121, 122, 126, 128, 129, 141. Sundays #138, 145 and 146 were recolored without using original guides. The art for Sundays 131-134 and 137 was reproduced from the negatives to *Batman* #176 (where this story was first reprinted) and then recolored. Less than two dozen of these rare strips then remained to be reproduced from abridged half-page or half-tabloid tearsheets.

The best possible source material, original tabloid-size color proofs, are almost nonexistent but were used when available. Such proofs in this Chapter are #29-31. Other color proofs in this volume: #34, 35, 36 (partial), 43 (partial), 63, 66, 67, 82, 84, 85 and 139.

Chapter 7: *Death Row's Innocent Resident*

#32-39, June 11-July 30, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff

Referring to Batman's dimmed face on page 79, panel 3, Paris laments, "I wish they would've let us get away with more of that. There were things that you could do that they just wouldn't let you do." The emphasis on realistically rendered art can be easily noticed in DC's comic books from the late-1940s into the 1960s. There does not appear to have been a specific policy or house style in effect, but for better or worse, the result was a typical avoidance of stylized art and design elements like intentional distortion.

Chapter 8: *The Mardi Gras Mystery*

#40-46, August 6-September 17, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen (#40-42), Ira Schnapp (#43-46)

Chapter 9: *An Attic Full of Art*

#47-53, September 24-November 5, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

Chapter 10: *There Was A Crooked Man...*

#54-61, November 12-December 31, 1944

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

"I know that he worked on the Crooked Man," says Schwartz about Finger. "He talked to me about it [and] I remember him sweating it out. I worked on one or two [continuities] with him. You know how kids get together and do homework? 'You come over to my place and we'll work there; we'll keep each other awake. Hey, what do you think of this...' That kind of thing."

This is one of Burnley's favorite stories among the Sunday continuities and he recalls creating the Crooked Man from the description Finger provided. He also remembers the ease of drawing the second panel on page 103: "With comic strip artists like Ad Carter, there used to be a standing gag about that. In those old four-panel kids' strips, they had these kids walking along in the gutter, and they come to one of these big sewer pipes. They go in, and they're just blacked out panels with balloons in the middle. They come out at the other end. You don't have to draw anything."

Silhouettes (page 101) were often done with a similar work-saving intent, but in panel 6, Paris used the time saved from not inking the characters to ink hundreds of tiny background lines.

Just as Finger reworked several comic books stories when writing the newspaper continuities ("Deadly Professor Radium" from volume 3 of the dailies and "The Curse of the Four Fates" in this book), he would later turn this chapter into a comic book story. "The Case of the Mother Goose Mystery!" appeared in *World's Finest Comics* #83 (July-August, 1956). Although some changes were made and Superman was added to the Duped Duo, it seems certain that Finger had either this newspaper story or his script to refer to. Not only was the basic plot intact but Mousey, Mr. Melville, Adventure, Inc., the staff of actors and writers, and other elements appeared. The Crooked Man was replaced by Humpty Dumpty, Mother Goose and other nursery rhyme characters, with a slightly different twist added to the ending.

Chapter 11: *Holy Smoke!*

#62-68, January 7-February 18, 1945

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

"[Finger] liked that stuff with the backgrounds and detail," says Schwartz. "He was the one that would go in for heavy detail about occupations and things like that. I don't know anybody else who took the trouble."

Schiff managed to pop up several times throughout the *Batman and Robin* strip. On page 108, panel two, Roger Kale resembles Schiff although the DC editor did not sport a moustache.

Chapter 12: *A English Sassiety Skoit*

#69-72, February 25-March 18, 1945

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

Alfred had been nonexistent during the first four years of Batman's adventures, not being introduced to comic books until *Batman* #16 (April-May, 1943). He was described as the son of Jarvis, the butler of Bruce Wayne's father, and in his origin story arrived unannounced and initially unwanted. He soon became a fixture of the chronicles.

Alfred's last name was revealed as Pennyworth in *Batman* #216 (November, 1969), although it clearly is Beagle in this story (page 112). Beagle was also used shortly before this continuity appeared in "Alfred, Private Detective!" from *Detective Comics* #96 (February, 1945). It is conceivable both stories were written simultaneously; however, the comic book, which would have gone on sale in December, 1944, is likely to have been written before the strip.

The likeliest explanation of Alfred being endowed with a second surname is a chronicler's error. "Beagle" appears to have been referred to only on these two occasions. With the '40s person-

nel no longer in the business and "Beagle" in an obscure location, it perhaps seemed that Alfred had never been given a last name.

The third panel on page 114 has connections with *Detective Comics* #103 (September, 1945). To save time and bring a certain consistency to the characters, Burnley used a small group of stock poses and, from time to time, reused previous poses of his own design. The portrayal of Batman and Robin running and falling was reused by Burnley in the Batman story from *Detective Comics*. It was also used as a cover for that issue, drawn by Dick Sprang.

Chapter 13: *Rustling on a Reservation*

#73-78, March 25-April 29, 1945

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

It was not uncommon for Batman and Robin to stray from Gotham City. For example, they had previously visited the Southwest (*Batman* #17, June-July, 1943) and helped round up cattle rustlers (*Batman* #21, February-March, 1944).

Traveling was a plot device used by the writers to prevent the chronicles from becoming stale. It allowed development of the Bruce Wayne and Dick Grayson characters, since it was awkward to have them constantly in costume. On the negative side, sequences without Batman and Robin would be unlikely to encourage newspaper readership. More about this topic is in *Batman: The Dailies 1945-1946*.

Chapter 14: *The Gopher: King of the Underworld!*

#79-85, May 6-June 17, 1945

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp



The Dynamic Duo rescue the sleuthing Alfred on this cover of *Detective Comics* #86 (April, 1944). Art by Dick Sprang.

Finger's villains occasionally encountered a subway's third rail; it occurs again in Chapter 25. His familiarity with subway dangers stemmed from his riding the subway to work. "Finger never owned a car," says Schwartz. "He was living in Manhattan, and you didn't have a car unless you were a nut like me and couldn't live without one. Finger was the Superpedestrian."

This was the only Sunday continuity to conclude with a "The End" signature box in the last panel, a carry-over from comic book stories. Although the Two-Face story in this volume also uses "The End" in the last panel, it is integral to the story and is not intended to serve exclusively as a closing statement.

Concluding a story in this manner was uncommon in newspaper adventure strips. Some strips would overlap continuity and it was difficult to tell precisely where one story ended and the next began. Such interwoven writing pulled readers into the next story as the present one concluded and made cancellation of the strip difficult for editors. Readers were more likely to complain about a strip being discontinued in midstory.

Chapter 15: *The Tale of The Tinker Diamond*

#86-90, June 24-July 22, 1945

Writer: Bill Finger

Pencilling: Bob Kane

Inking: Charles Paris

Lettering: Ira Schnapp

Burnley's regular pencilling on the Sundays was interrupted because Schiff wanted him to draw "The Karen Drew Mystery" for the dailies. Except for the five installments Burnley missed in Chapter 23, he would continue to pencil the Sundays until the strip ended.

Finger wrote only one-fourth of the daily continuities, but he did nearly two-thirds of the Sundays. "Bill's talent for pictures and gimmicks was more suited to the Sundays," says Schwartz in

contrasting the two versions, "Bill tended to be more pictorial than me. I came in there as a novelist [and] didn't think in pictures the way Bill did. I thought in terms of character [and] plot. Certainly he was better than me at that stuff. The main thing they always kept emphasizing: pictures, pictures. They'd say I was wordy."

Chapter 16: *A Pretty Amnesiac*

#91-97, July 29-September 9, 1945

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

This is Schwartz's first effort at writing a Batman Sunday. His work was not bylined, but he used the pseudonym Vernon Woodrum during his comic book career and most of his contemporaries knew him by that name.

"All those parts of New York I know like the inside of my hand," says Schwartz, referring to the various parts of Gotham visited in this story. "I guess anybody who was born and bred in New York [would]. During those years, I was living in the Village [and] you're close to Little Italy, you're close to Chinatown, you know all the ghettos in New York."

Schwartz tended to minimize accents in his scripts, as can be seen with this story's main character. Some writers felt obliged to put a full accent on almost every word (Al Capp's *Li'l Abner* comes to mind). This can interrupt the "flow" of a narrative as readers slow down to interpret phonetically spelled text.

Chapter 17: *Devil's Reef*

#98-103, September 16-October 21, 1945

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

"Apart from everything else," says Schwartz in discussing details of this continuity, "it has one of those phrases that I know is mine, and that's 'snug as a bug in a rug' (page 141). This is part of my personal slang vernacular [and] came from my wife."

Primarily a vehicle for Alfred, this continuity focuses on Alfred, relegating Batman and Robin to secondary players. This also occurred in Chapters 5 and 12. It has been used many times in the comic books and was carried to its extreme in a charming series of 13 solo stories entitled "The Adventures of Alfred." They appeared in *Batman* #22 (April-May, 1944) to *Batman* #36 (August-September, 1946) except for issues #33 and 35. Bruce and Dick were almost incidental to the plot of these typically four-page stories. They were illustrated by Jerry Robinson and occasionally written by Schwartz.

Chapter 18: *Gotham's Cleverest Criminal*

#104-110, October 28-December 9, 1945

Writer: Al Schwartz

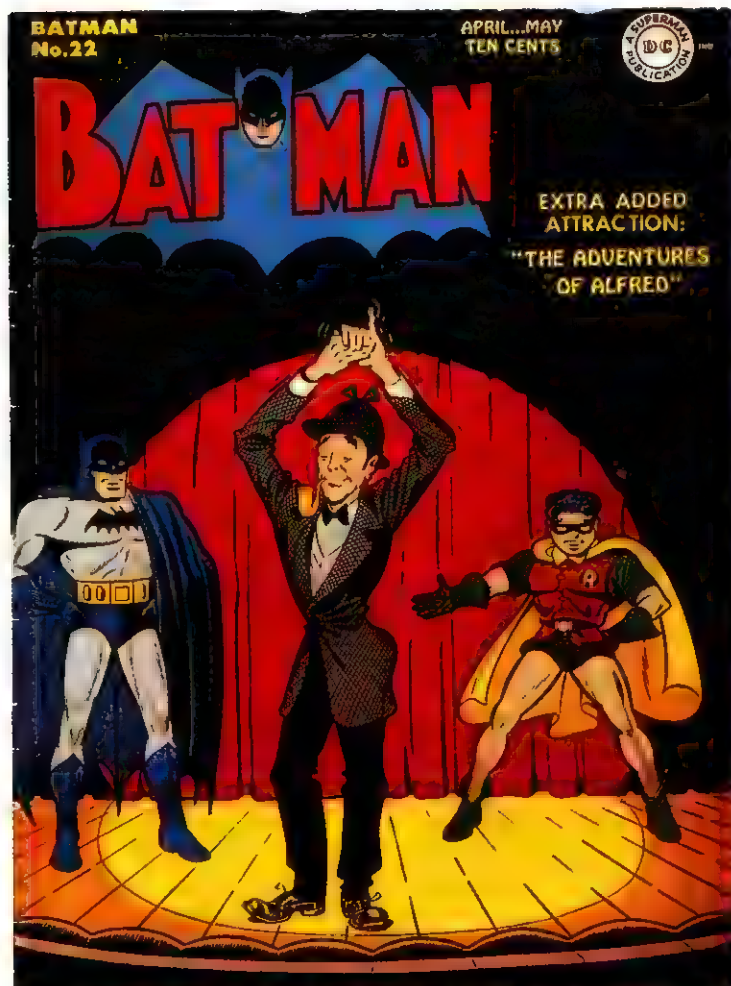
Pencilling: Jack Burnley

Inking: Charles Paris

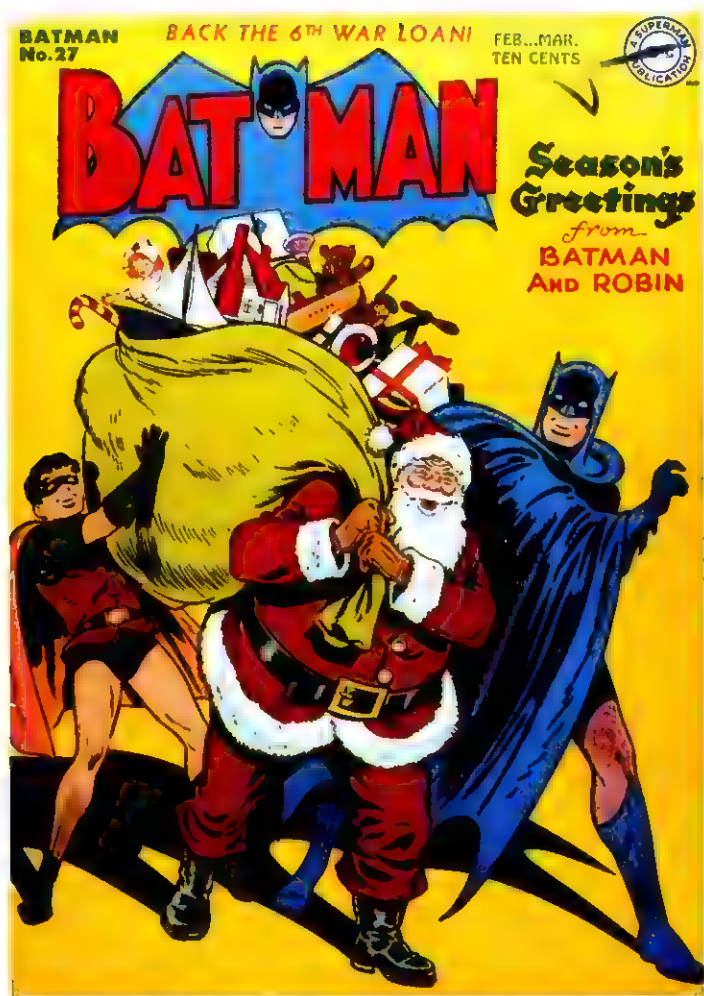
Lettering: Ira Schnapp

"I thought this was a great sequence," says Burnley. He pencilled 136 of the 156 Sundays in this book and is quite fond of this body of work. In fact, he believes these Sundays to be his best effort in comics. He was never offered the dailies as a regular assignment but did three fill-ins. "I thought the Superman Sunday pages I did were good," he continues, "[but] I enjoyed the Batman stuff best. I liked the ones that were humorous, with the Joker in jail, the Penguin with his aunt. And I liked characters like the Crooked Man and the Gopher.

"They knew I could ink the Sundays, but they had faster guys. I was slow enough with the pencil. I would have really slowed it up if I had inked them, too. I wasn't paid by the piece. Normally it would take two or three days to pencil a Sunday. Sometimes I would take too long and they'd complain. They'd



Alfred began to appear in solo adventures as of *Batman* #22 (April-May, 1944). Art by Dick Sprang.



Annual Christmas themes, like Chapter 19 in this volume, were common to Batman stories of the 1940s. Jack Burnley pencilled and inked this cover to Batman #27 (February-March, 1945).

want me to do more than just pencil a Sunday, so they'd usually throw in a couple of covers or something to go along with the Sunday page."

Burnley does not recall precisely how far ahead of deadline he had to pencil, but he remembers that, "they would tell me when I had to get the thing in." Paris recalls staying about 10 weeks ahead on finished art. Burnley's due date would probably have averaged a week or two earlier, allowing him time to pencil the page, for Schiff to review the work and for the word balloons to be lettered.

"I seem to remember cooking up that football gimmick," notes Schwartz. "I thought it was a pretty crummy gimmick at the time. This is clowning around, in this rivalry with a woman. When Don [Cameron] handled the Joker, he was very light. Bill's [stories] were pretty grim. Bill was the one who made the Joker into a very grim character."

Chapter 19: Alfred Claus

#111-112, December 16-23, 1945

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

During the 1940s, DC annually featured holiday and Christmas-related comic book covers and stories in many of their Batman and Superman titles. Since this was typically for books that went on sale in December, not all issues could use these winter themes.

Schwartz recalls some of this material being written with a tight deadline: "They'd say, 'Look, we need a Christmas story in a hurry, so we can get it out in time. Can you do it?' They didn't have them in inventory and it would be a last minute thing."

Chapter 20: Twelvetoets

#113-118, December 30, 1945-February 3, 1946

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

Paris recalls a statue of General Sherman at the southeast corner of New York's Central Park similar to the one illustrated on page 157. Did Burnley use this statue as a guide when pencilling? "I wouldn't go to the park," he says. "In this case, this is obviously a specific statue, not something I just drew out of my head. If they mentioned a specific statue or if they just gave a general idea, I don't remember. I could very well have gone to the library [for] an equestrian statue. If a script mentioned something they wanted, I know I would get scrap from the library in order to make [things] authentic. They had picture files on almost any subject you could think of. Look up in the index and they would have a cardboard file [with] all kinds of clippings from magazines, photographs, drawings, illustrations, advertisements, anything on that subject."

"I remember the whole Twelvetoets thing," notes Schwartz. "This is the one with the gimmick with the pants that got wet [and] the crease. I remembered that because it used to happen all the time. You'd get caught in the rain and in those days, we'd worry about the crease in our trousers."

"Twelvetoets is the sort of gangster name I liked to come up with. Not Gopherhead. Twelvetoets is great, I thought. I remember writing in that scene at the end where she puts her foot on the scale; it was a nice touch. I used the term circle inset [to describe the last panel on page 161].

"'Lead pipe cinch' I picked up in Brownsville, now Bedford-Stuyvesant. I had two literary friends who grew up in this rough neighborhood. There was a pool room they used to go to; they would pick up this slang and I would pick it up from them. I heard expressions like 'it's a hanger,' and all kinds of cinches."

Chapter 21: Oswald Who?

#119-123, February 10-March 10, 1946

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp

Chronologically, this Penguin adventure fits between Batman #33 (February-March, 1946) and Batman #36 (August-September, 1946). It is the first story to ever use Penguin's real name. "I used to like to sit around and make up funny names," says Schwartz, "crook names, crazy sounding names. It was just a sort of game we'd play. I used to do that later on with my kids."

Why give the Penguin a name? "When you're looking for a plot," explains Schwartz, "you figure, oh, here's a story. You try about ten different plots sometimes. He doesn't want anybody to know his real name. I had a similar experience happen to me. When I was a kid, my mother had one of these baby rings made for me. It was gold and I kept it until I was quite grown up. It's very hard to read. My middle initial is 'S.' I didn't want anybody to see that ring but I didn't want to throw it away; I had a lot of sentimental attachment to it. I remember once at City College, these two friends of mine grabbed my hand and exhibited this ring. It really came out of that kind of experience."

"This was a difficult one for me," says Burnley, describing page 164. "I had to draw a whole traffic scene with a double-decker bus. I had to [research] what a double-decker bus looked like; probably got it from the library, too. I didn't block it out. The [editors] complained that's what some of the other fellows would do. I thought [this] was one of my best series. I tried to make it funny, with funny looking characters. The thing was all in a humorous vein. Some of the others are pretty serious."

Chapter 22: *Hotel Grandeur*
#124-129, March 17-April 21, 1946

Writer: Al Schwartz
Pencilling: Jack Burnley
Inking: Charles Paris
Lettering: Ira Schnapp

The DC editors typically put Burnley on their best features. By selecting him to work on the Batman Sunday page, perhaps they hoped that his realistic style would help the strip compete more effectively against the stiff competition from other syndicates.

While his editors may have occasionally complained about his speed, they felt strongly about the quality of his work. "Murray Boltinoff told me," Burnley recalls, "that some DC artists were goofing off with very rough and sketchy pencils, forcing the inker to do much of the actual drawing. Boltinoff had a photostatic copy made of one of my Sunday pages while still in pencil form. It really didn't reproduce the pencil as well as it should have. It lost quite a bit." These stats were used to show other pencillers what they should be doing and Burnley fortunately saved two examples. They are reproduced on page 39.

Regarding the detailed pencils that an inker of his work typically had to work with, Burnley comments, "There's not much left to his imagination. Those figures are all very detailed [and] he just had to follow it."

Somewhere around 1945-1947, Schwartz developed a concept for a comic book series called *Hotel Skyline*, ultimately writing approximately eight scripts. "Schiff is the guy who encouraged me to write it," Schwartz recalls. "He was one of its strongest sponsors. I believe they even did some artwork. I made up the whole thing around a hotel. It was more than a *Grand Hotel*, which was about the guests. It was kind of fresh in those days.

"You have the house detective, the laundry, restaurant, all the characters. I had done so much research for *Hotel Skyline*, particularly on the kitchens. A hotel is like a big city. It isn't just the desk clerk and the house detective; it's huge and there are things going on all over the place. I remember thinking of that [silent valet] when I was in a hotel once. A great spot that is: you stick the clothes in the door and you can put somebody in there. The reason they didn't do [*Hotel Skyline*] at the time was a shortage of paper.

"I thought it was a great name. It was so great that a chain of hotels in Ottawa, Canada picked [it] up. It seems to me an obvious one [but] a lot of names are right in the air."

Some of the background material for this story reappeared in a Robin solo effort entitled the "The Bellboy Wonder," from *Star Spangled Comics* #120 (September, 1951). Schwartz did not write this 1951 comic book script, but there are many common elements between the two. They include the basic hotel theme, a giant laundry room and kitchen, a foreign diplomat in danger, a reference in the text to the hotel as a city and the silent valet. All of which seems to indicate a reading of this continuity by the author of the Robin story (possibly Paul Talbot). A direct spin-off of this newspaper strip story seems likeliest; however, "The Bellboy Wonder" may have been a reworking of one of the *Hotel Skyline* scripts.

Chapter 23: *Catwoman's Grasshopper Chase*
#130-137, April 28-June 16, 1946

Writer: Al Schwartz
Pencilling: Jack Burnley (#130-132), Fred Ray (#133-137)
Inking: Win Mortimer
Lettering: Ira Schnapp

Referring to the first panel on page 173, Schwartz observes, "It's the kind of opening I liked, establishing the story. [And] I noticed that every time I was dealing with rural characters, I'd use the word 'tarnation' [page 173, panel 6]. I have a copy of a 1946 *Superman* Sunday where this little guy runs into somebody and yells out 'tarnation.' I don't know where I picked that up, but I've been using it for a long time."

Batman and a giant clock (page 173) are a frequent combination in comic book stories. Often a Finger motif, it came to be used by others as well. The first appearance of a large clock tower was in *Batman* #2 (Summer, 1940) while the first battle atop a clock tower appeared in *Detective Comics* #50 (April, 1941). A similar clock conflict can be found in volume 1 of the dailies with additional notes in the historical material.

"In the middle of this thing I got sick," recalls Burnley, referring to page 176. "I was just exhausted. I couldn't continue with it and I told Whit I [had] to take some time off. I was pretty much fed up with it. Ellsworth [said] that Fred Ray took it over. I remember seeing the sequence in the paper afterward [and] saying, 'well, Fred did a pretty good job on that.'"

Win Mortimer took over the inking for this sequence. It is uncertain what Paris was doing at this time; possibly a few comic book stories for inventory, or working ahead on the dailies.

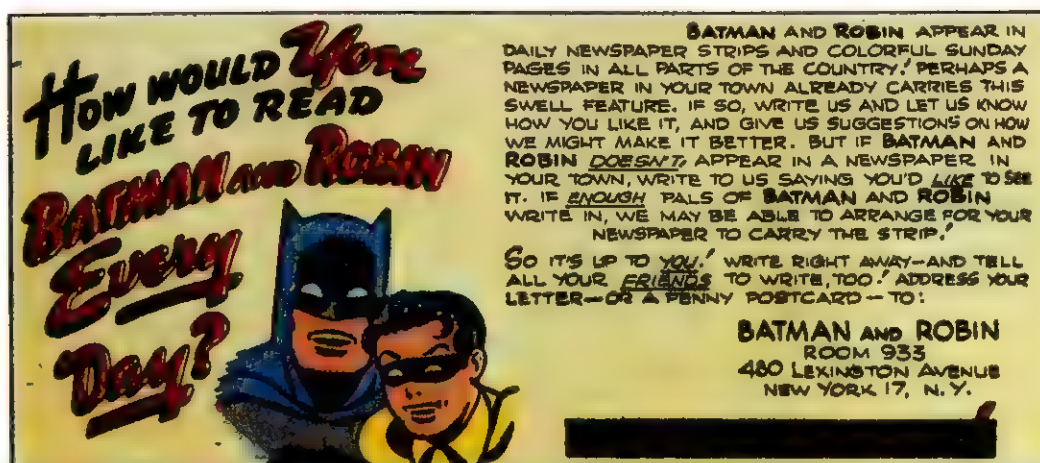
When this story was first reprinted in *Batman* #176 (December, 1965), the second-to-last panel was slightly redrawn. Originally, the arm sticking out of the porthole had a shirt and coatsleeve, apparently indicating that Catwoman had cut the rope. For the comic book reprint, the arm was redrawn without any covering, indicating that (and perhaps this was more likely) one of the henchmen had severed Robin's lifeline.

Batman and Robin chased Joker throughout the U.S. in "The Cross Country Crimes!" in *Batman* #8 (December, 1941-January, 1942). While the concept is similar, this Catwoman adventure is quite different from the Joker yarn.

Chapter 24: *Half Man—Half Monster*
#138-146, June 23-August 18, 1946

Writer: Bill Finger
Pencilling: Jack Burnley
Inking: Win Mortimer
Lettering: Ira Schnapp

"I know for a fact," says Mortimer, "that I did some of the inking over Burnley's work on the Sunday pages. I remember how clean and how precise it all was."



An ad from *Detective Comics* #102 (August, 1945).

Mortimer typically pencilled and inked his own comic book work during this period. "For the syndicated stuff," he continues, "all I ever had to do was some of the inking. I'd have to follow exactly what had been done. I wouldn't try to improvise. Burnley worked very slowly and so there was always a [looming] deadline. When he would finish one, I'd be ready to switch over from something else. It was just a few at a time. [They] would come into Jack Schiff and he'd give [them] to me."

Two-Face initially appeared in a trio of comic book stories. Most of the material for this continuity came from the first appearance while segments with the two-wheel hansom cab originated in the third:

- "The Crimes of Two-Face!" (*Detective Comics* #66, August, 1942)
- "The Man Who Led a Double Life" (*Detective Comics* #68, October, 1942)
- "The End of Two-Face!" (*Detective Comics* #80, October, 1943)

When first chronicled, Two-Face was Harvey Kent. Reporters had nicknamed the handsome district attorney "Apollo" Kent. While prosecuting a case against "Boss" Moroni, vitriol scarred Kent's face. Plastic surgery was not an immediate solution since the only qualified doctor was in a Nazi concentration camp.

Finger clearly had access to the previous Two-Face appearances (perhaps his original scripts) when writing this story. Portions of dialogue are lifted verbatim and there are too many common elements between the stories for Finger to have relied solely on memory. He probably gave no more thought to modifying portions of existing Two-Face history to fit the newspaper continuities than he did to changing elements of the Professor Radium text from *Batman* #8 (December, 1941-January, 1942) which he rewrote for a daily continuity.

Finger most likely considered modifications to his original material as improvements. Unlike Joker or Penguin, Two-Face was not a major antagonist at this point. This continuity repre-

sents only his fourth appearance, and it was not until later years, when Two-Face became one of the more significant Batman villains, that these modifications could be considered problematic.

The Two-Face saga continued to evolve with "The Return of Two-Face!" in *Batman* #50 (December, 1948-January, 1949). The names of "Boss" Moroni from the comics and "Lucky" Sheldon from the strips were combined to form "Lucky" Morony, the gangster who tossed acid at Harvey Dent.

"The New Crimes of Two-Face" from *Batman* #68 (December, 1951-January, 1952) picks up on the actor/Two-Face theme from the Sundays. While reenacting Two-Face's origin for a television program, actor Paul Sloane is struck in the face by a vial of real acid. Sloane suffers mental shock and, thinking he is actually Two-Face, embarks upon a crime spree.

Chapter 25: *The Curse of the Four Fates!*

#147-154, August 25-October 13, 1946

Writer: Bill Finger

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: Ira Schnapp (except #154)

For this penultimate Sunday continuity, Finger again returned to his previous comic book efforts. Perhaps he was more pleased with his initial treatment of the story because he modified very little of his original version ("The Four Fates" from *Batman* #9, February-March, 1942). The Indian mystic Jandor had been Jaffeer and "Brains" Morley had been "Brains" Brinig, but the plot remained unchanged. Similar (even the same) dialogue can be found in the comic book.

Page 194 marks one of the first times that Batman's mask flexed. Typically, artists had done little more than turn the half circles for Batman's eyes either up or down. "[The inker] wouldn't do that on his own," says Burnley. "I would've indicated that. They had to show that he's almost panic-stricken. He doesn't know what to do. The only way I figured out to give some expression was to make it show through the mask."

Sunday #149 (page 192) has similar scene to Sunday #85 (page 128) where the Gopher steps on the subway's third rail.

Chapter 26: *Tire Tread Deathtrap*

#155-156, October 20-27, 1946

Writer: Al Schwartz

Pencilling: Jack Burnley

Inking: Charles Paris

Lettering: DC bullpen staff (#155), Ira Schnapp (#156)

Schiff apparently wanted to use a brief story to wrap up the strip. If this continuity had run longer than two weeks, it would have exceeded the run of dailies and been discontinued mid-story since the strip was cancelled.

Burnley's detailed pencilling made the inking assignment an easy task. "Frankly," says Paris, "the newspaper strip was the easiest job I ever had in the comics. It was a gravy train, but I couldn't make more than \$85 a week. So when the strip was cancelled, that left me free to freelance. Then I made \$250 a week!"

Burnley considered comics an interim job and wanted to return to sports cartooning. "This stuff was a little too hard for me," he recalls. "It was an awful grind. That's one reason why I left it for sports cartooning. I was not originally a comic book artist and I had to sort of adapt my work to that format. It was getting more elaborate all the time, too. You had more and more details and stuff in it. Actually, I enjoyed doing the Batman Sunday pages more than any other comic book work that I did. I liked the scripts. If that had continued, I think I would have stayed on. But that was the end of the Batman strip. They just said they're going to have to work into something else." During the next year, Burnley did many covers. He finally left DC and the comic book business in August, 1947.

Additional historical background can be found in the three volumes of *Batman: The Dailies*.



Batman battles District Attorney Harvey Kent atop a hansom cab on the cover to *Detective Comics* #80 (October, 1943). A similar scene appears as part of the Two-Face story in this volume. Art by Bob Kane and Jerry Robinson.

Biographies



Burnley

Hardin Burnley was born January 11, 1911 in New York City. "Almost as far back as I can remember," says Jack Burnley, "I was trying to do little cartoons, probably from the time I was seven or eight. I enjoyed the comic strips and tried to draw strips of my own." He never received formal art training.

In 1925, Burnley's sister, Martine, was modeling for illustrator C.D. Williams, who knew Jack Lait, an editor at King Features Syndicate. One day, Martine brought in a few samples of her brother's work to show Williams, who phoned Lait and arranged a meeting. Lait liked the work and hired the 14-year-old Burnley. Perceived as a potentially good prospect, Burnley was paid \$20 per week to learn by watching other cartoonists work. He eventually began to assist and within six months was on the regular payroll. For the next several years he worked on secondary features and ghosted a few strips. Burnley wanted to be a sports cartoonist and got his wish in 1929 when King offered him a daily syndicated feature: drawings of a personality from the sports world accompanied by about 300 words. At the time, Burnley was the youngest artist ever to have a syndicated feature. Someone else initially wrote the text, but after a year or two, Burnley was both writing and drawing his panel.

King later purchased Central Press, a small midwestern syndicate which had sports cartoonist Jack Sords already in place. A decision was made to add King's subscribers to Sords' list, and in 1938, Burnley's feature was discontinued.

The following year, Burnley continued to do sporadic freelance assignments for King, including illustrations for the syndicated short stories of Damon Runyon. On speculation, he turned scripts into sample strips for possible new projects. He also did illustrations for the Hearst Sunday magazine section (*American Weekly*) and sports drawings for White Owl Cigar ads.

Burnley's sports cartoons were appearing in *King Comics* at this time; however, they were cut and paste jobs by King Features' staffer Bob Dunn using Burnley's work and without any compensation to Burnley. After going freelance in 1938, Burnley took on this assignment and earned extra income. Using proof sheets and his old originals, he continued the feature until 1948 when he no longer had time for the job.

In 1939, Burnley pencilled and inked his first original comic book work, *Bullet Bob*, for Hillman Periodicals. It saw print in *Miracle Comics* #4 (March, 1941). Burnley's older brother Ray assisted by inking backgrounds and their sister Betty did the lettering, a team-up that continued throughout Jack's comic book career whenever Jack was assigned to both pencil and ink a story. "I understood that the biggest comic book outfit was DC," says Burnley, recalling when he was looking for additional work. "About late 1939, I went up to the office and Whit Ellsworth came out. I showed him all the stuff and he said 'Oh, I remember you at King Features. Yeah, sure, come in.' Ellsworth had done some cartoon work at King."

Burnley was assigned to do single page sports fillers. Another of his early jobs was to pencil and ink the cover to the 1940 edition of *New York World's Fair* depicting Batman, Robin and Superman. With this cover, Burnley became the third person ever to draw Batman and Robin (following Bob Kane and Jerry Robinson) and the first to draw Superman and Batman together.

After being given several early Joe Shuster Superman pages as a guide, Burnley designed a page with various Superman figures in action, submitted it and was promptly given a script to illustrate. His initial Superman story appeared in *Action Comics* #28 (September, 1940), marking the first time anyone other than Joe Shuster had both pencilled and inked the Man of Steel in a comic book story. He drew the 1940 edition of *Superman's Christmas Adventure* (a giveaway comic book) and a full-page, Superman newspaper ad for Macy's Christmas toy store, which was the front of a color, four-page insert designed to look like a Sunday comic section. Other Superman stories and promotional work followed. He once noticed a billboard that incorporated his Superman art.

In late-1940 or early-1941, Ellsworth approached Burnley about developing a character of his own. Burnley brought in several sketches, named the character and it was approved by the editors. Starman first appeared in *Adventure Comics* #61 (April, 1941). The first story was written by Murray Boltinoff. Burnley changed portions of the scripts on his own, usually to improve pictorial effects. Burnley continued to draw Starman covers and stories during most of 1941.

Starman didn't work out as well as hoped and Burnley was given other assignments, including comic book and promotional work. He illustrated material for the *Batman* serial (some of this work is reproduced in the McClure promotional book in this volume as well as in *Batman: The Dailies 1943-1944*). Because of his background, experience and realistic artistic abilities, Burnley became DC's top ghost artist, working on the company's main characters and best titles, including *Action Comics*, *Adventure Comics*, *Batman*, *Detective Comics*, *Superman* and *World's Finest Comics*. He also worked on *All Star Comics* and *Star Spangled Comics*. He pencilled over 100 covers, inking about half of them, and did many stories as well.

Around 1942, a *Superman* daily strip sequence by Wayne Boring arrived from Cleveland, but the editors were unhappy with the appearance of Superman's head...in every panel. Burnley had the job of redrawing each head and pasting them

over the "incorrect" versions.

From 1943 on, most of Burnley's comic book story output was Batman-related. He pencilled nearly all of the *Batman and Robin* Sunday newspaper strips from 1944-1946, filled in with pencil work on two daily continuities and completely pencilled a third. In addition, several sequences of the *Superman* Sunday newspaper strip were pencilled by Burnley during 1943 and 1944. During the first few months of 1944, Burnley's pencils simultaneously appeared on the Sundays for *Superman* as well as *Batman and Robin*. He was the first artist to work on both strips. After *Batman and Robin* was cancelled in 1946, he mainly drew covers. Burnley left DC in August, 1947.

Throughout his comic book career, he worked on a straight salary basis, earning \$125 per week when he started. At some point during the *Batman and Robin* strip, his salary was raised to \$150. Although on salary, Burnley was permitted to work at his home in Flushing, New York. He came into the office occasionally, but most of his work was either mailed in or delivered by his father-in-law.

In spite of artistic abilities that placed him well above most of his contemporaries, Burnley generally didn't think much of the work he was doing and considered his eight years at DC an interim job. "I was just looking for something to do until I could get back into newspaper cartooning," he says.

Although the names changed, Burnley essentially worked at two newspapers after leaving DC. Coincidentally, both had carried the *Batman and Robin* newspaper strip. His first job was with the *Pittsburgh Sun-Telegraph* and so he and his wife Dolores moved to Pittsburgh. In September, 1951, Burnley relocated to San Francisco and took a job with the *San Francisco News*. It merged with the *The Call-Bulletin* to become the *News Call-Bulletin*, which eventually merged with the *San Francisco Examiner*.

Burnley retired from the *San Francisco Examiner* in January, 1976 and since 1981, has lived in Virginia.

Burnley and his wife, Dolores, are pictured at Eddie Condon's club in Greenwich Village c. 1944.

Cameron

Donald Clough Cameron was born December 21, 1905, in Detroit, Michigan. His father, W.J. Cameron, was editor of the *Dearborn Independent*, a newspaper owned by Henry Ford. The elder Cameron is best known as Ford's press secretary and publicity man. Don grew up in Michigan and later attended St. John's Military Academy in Delafield, Wisconsin. His first newspaper job was on the *Detroit Free Press* as a crime reporter during the Prohibition era. He spent two years at the *Windsor Star* in Ontario, Canada, during the 1920s. Cameron was a reporter for *The Detroit News*, the *Free Press* and *Times* before moving to New York City in the 1930s.

He wrote a number of novels during his career, among them: *Murder's Coming* (1939, Henry Holt); *Grave Without Grass* (1940, Henry Holt); *And So He Had to Die* (1941, Henry Holt); *Dig Another Grave* (1946, Mystery House); *White For A Shroud* (1947, Mystery House). Some were translated into several languages.

During the early 1940s, he wrote pulp stories, not all of which were sold, and in September, 1941, went to work at DC. In his unpublished autobiography, Cameron wrote, "I made the acquaintance of Detective Comics, Inc., through Mort Weisinger. [In] the spring of '42, we moved to 186 East End Avenue. Before moving I had turned the comic-script business into a full-time proposition, renting a cheap office at Sixth Avenue and Broadway in Manhattan to work in for a while, and commuting, thus lugging my typewriter to the D.C. Inc. offices. After moving



to East End, I wrote some, but not much, magazine stuff, chiefly a serial for *Young America* and did one or two comics for Fawcett as well as D.C."

He initially wrote scripts for Superman, the Boy Commandos and Batman, including the origin of Alfred (*Batman* #16, April-May, 1943). Cameron wrote the story in which Superman's foe Toyman first appeared (*Action Comics* #64, September, 1943) and scripted at least one episode ("The Ghost of Garrett the Great") of an apparently unproduced Batman radio series, the *Batman Mystery Club*.

Liberty Belle, a character that appeared in *Star Spangled Comics*, was probably created by Cameron. It continued for years with his by-line, although he apparently did not write more than a handful of the stories.

At some point after the war, he was a columnist and reporter for the weekly *Dearborn Press*. During 1948, Cameron was working as a staff reporter for the *Windsor Star* and wrote a serialized exposé of Communist infiltration of Canadian trade unions, which was syndicated in American and Canadian papers. During the late-1940s and early-1950s, his comic book work continued as he wrote Nighthawk, Superboy and Johnny Quick scripts.

Cameron was working on a book about occultism at the time of his death from cancer on November 17, 1954, in New York City.

He is shown in a photo from 1936.

Ellsworth

Frederick Whitney Ellsworth was born November 27, 1908 in Brooklyn, New York. He attended New York public schools and Poly Prep. Around 1926, Ellsworth enrolled at the Brooklyn YMCA for a cartooning course taught by *Just Kids* newspaper strip artist Ad Carter; he later assisted Carter on the strip. Ellsworth subsequently worked as a cartoonist and gag writer at King Features Syndicate, assisting on various features including *Tillie the Toiler*, *Dumb Dora* and *Embarrassing Moments*. From 1931-1934, he was a cartoonist and reporter for two New Jersey newspapers, the *Newark Star-Eagle* and *Newark Ledger*.

In late-1934, Ellsworth became associated with Major



Malcolm Wheeler-Nicholson's National Allied Publishing, an early version of what eventually became DC Comics. Utilizing his cartooning skills, he wrote and drew stories for the features Little Linda (*New Fun Comics*) and Billy the Kid (*New Comics*) as well as Mr. Meek and Jest Jokes. He also pencilled and inked a number of covers for *New Comics* and *New Adventure Comics*. Ellsworth and cartoonists Creig Flessel and Vincent Sullivan served as co-editors of Nicholson's titles as of mid-1936. Ellsworth departed in 1937 when Harry Donenfeld and Jack Liebowitz took over the business. He then wrote pulp fiction on a freelance basis.

According to Jack Schiff, then editor at Standard Magazines, Ellsworth wrote several stories featuring The Bat for *Popular Detective*. This material would have appeared during late-1934 and 1935. Ellsworth wrote a play entitled "Maiden Voyage" which was produced in New York City around 1936.

Several weeks after Ellsworth was hired by DC in 1940, Vincent Sullivan departed and Ellsworth was made editorial director for all DC titles. He held the position until 1953. In assembling the editorial department, he hired Mort Weisinger, Murray Boltinoff, Bernard Breslauer and Jack Schiff. Among other things, Ellsworth edited stories, developed new projects and checked art; "everything but mopping the floor," he once said.

In addition to being DC's creative guiding light, he continued to use his writing and artistic skills. He wrote several Speed Saunders stories c. 1940 and scripted some of *The Adventures of Superman* radio shows. From mid-1943 when Superman writer Jerry Siegel was drafted, until later in 1944, Ellsworth wrote a number of the daily and Sunday *Superman* newspaper continuities. One story from early-1944 marked the first newspaper appearance of Superman's pesty foe Mxyzptlk. He also scripted some continuities during the late-1940s and occasionally wrote Superman comic book stories.

Beginning in 1940, and for perhaps six or seven years, Ellsworth drew rough dummy cover layouts for DC's top titles. Examples include the cover of *New York World's Fair Comics* (1940) as well as a number of *Batman*, *Detective Comics*, *World's Finest Comics* and *Superman* covers.

He was frequently involved with the *Batman and Robin* newspaper strip, although Schiff, the strip's editor, handled much of the day-to-day chores. Ellsworth inaugurated an editorial code for

all DC titles during the mid-1940s, predating the 1954 Comics Code Authority.

He was the DC contact with the Fleischer Studios for their 17 animated Superman cartoons (1941-1943); with Columbia Pictures on the two Batman (1943, 1949) and two Superman (1948, 1950) serials; and on *Superman and the Mole Men*, a 1951 feature film starring George Reeves. Serving as consultant on the first season of the *Adventures of Superman* television program, he subsequently became producer, story editor, legal advisor and business manager for the balance of the series, co-authoring a number of episodes as well.

Heavily involved with DC's theatrical efforts, Ellsworth made frequent trips to California. He finally moved his family from Greenwich, Connecticut to Los Angeles in 1954. In 1958, he created *The Adventures of Superpup* and in 1961, *The Adventures of Superboy*; both were pilots for TV. Ellsworth wrote for several TV series including *The Millionaire*.

He created a TV show called *The American*, which starred William Lundigan; three episodes were filmed but it was not picked up as a series.

In late-1965, he worked as an advisor to the *Batman* TV show while it was in preparation. He wrote the *Batman and Robin* newspaper strip continuities from 1966-1970. After departing DC in 1971, Ellsworth wrote two novels and a number of screenplays; none were sold. He died September 7, 1980.

He is shown in his office at DC in 1944, surrounded by scripts, proofs, a copy of *Boy Commandos* #6 and other comic books. An illustration by Fred Ray hangs on the rear wall.

Finger

William Finger was born February 8, 1914. While bedridden as a child with scarlet fever, he developed a strong interest in reading. In his teens, he moved from Yorkville, New York to the Bronx and attended De Witt Clinton High School. Finger loved movies and pulp fiction, including *The Shadow* and *Doc Savage*, all of which influenced his plots and writing style for comic books.

Finger was selling shoes when he met cartoonist Bob Kane at a party in 1938. They subsequently collaborated on several adventure strips. *Rusty and His Pals*, which began in *Adventure Comics* #32 (November, 1938), was the first. Within a year, Batman appeared in *Detective Comics* #27 (May, 1939). Finger wrote Batman's first two adventures in *Detective Comics* #27 and 28. Another joint effort was *Clip Carson, Soldier of Fortune* which premiered in *Action Comics* #14 (July, 1939).

Classified 4F, Finger did not serve in World War II. During this time, he wrote for Quality Comics (*Plastic Man*) and Fawcett Publications as well as DC. Although chronically and notoriously tardy with submissions, Finger simultaneously was a gifted and prodigious author, turning out thousands of pages of work in his lifetime. Throughout his association with DC, he worked on numerous characters, including Batman, Green Lantern, Wildcat, Vigilante, Johnny Quick, Superman, Superboy, Blackhawk, Tomahawk, Challengers of the Unknown, Lois Lane and Robin (solo stories which appeared in *Star Spangled Comics*) as well as



on *World's Finest Comics* (Batman and Superman team-ups). From 1943 to 1946, he wrote a number of the daily and Sunday *Batman and Robin* newspaper strip continuities. At Timely, he worked on *Captain America Comics* and *All Winners Comics*. He wrote the first Lana Lang story, "The Girl in Superboy's Life!" which appeared in *Superboy* #10 (September-October, 1950). His last Batman story, written in early April, 1965, was "Two Batmen Too Many!" in *Batman* #177 (December, 1965).

Known for his organized, methodical comic book plots as well as oversized props, Finger maintained a detailed "gimmick file" on numerous topics. Over the years, he clipped and saved articles and photos on a wide variety of subjects, using the file not only as a springboard for new stories but also to provide artists with references. By the time of his death, Finger had accumulated a wealth of information; "enough to fill a standard file cabinet," according to his son, Fred.

Around 1951, Finger and writer Alvin Schwartz collaborated on several Mark Trail radio programs. Finger wrote for the 77 *Sunset Strip*, *The Roaring Twenties* and *Hawaiian Eye* TV shows during the late-1950s and early-1960s. He worked on two episodes of the *Batman* TV series (#45: "The Clock King's Crazy Crimes," and #46: "The King Gets Crowned") which aired in 1966. During the late-1960s, Finger worked at a studio on Long Island making institutional training films for the Army. The 1969 cult theatrical film, *The Green Slime*, was written by him, and he is reported to have written several animated Superman cartoons during the late-1960s.

Finger is fondly recalled by his contemporaries. "Bill Finger was a genius," observes artist Dick Sprang. "The best writer in the comics. I'd get one of his scripts and what fun! He'd send a bunch of clippings. Always. Some page he ripped out of *LIFE*. He never got his work in on time. I don't know how many Bill Finger stories I did where I'd [only] get three pages. Jack [Schiff] said, 'I don't know what's coming, but you better protect yourself.' I then had to make what the movies call protection shots. I had to trace the characters or some setting before I sent in my page because I knew I had to pick this up somewhere in the continuation of this story."

"One summer night, somewhere in the 1950s," recalls artist Charles Paris, "I remember sitting down in Washington Square talking to Bill. I asked what he was doing, and he [said he] was writing TV commercials. I asked, 'How is it that you write TV commercials?' He said, 'Because I'm used to thinking in terms of pictures. A writer's writer is no good for writing TV scripts. He thinks in writer's terms.' A comic book writer thinks in visual terms. Or should."

Finger suffered several heart attacks during his life. He died in Manhattan on January 24, 1974, two weeks shy of his 60th birthday.

He is shown golfing in the early 1940s.



Kane

Born in the Bronx, New York, Robert Kane has referred to himself as a "compulsive doodlehollic" and "a great copy cat." At 15, he entered a contest to copy characters from the *Just Kids* newspaper comic strip and won second prize: the original art for a *Just Kids* daily. While at De Witt Clinton High School in the Bronx, Kane was a cartoonist on his school paper, *The Clinton News*. After high school, he recalls attending the Commercial Art Studio in New York City for about one year, later spending two or three months at Cooper Union and several months at The Art Students League of New York.

In 1936, Kane pencilled and inked his first comic book work, Hiram Hick, which appeared in *Wow What a Magazine!* #3 (September, 1936); he also had work in issue #4. In 1937, he spent about seven months at the Fleischer Studios in New York doing fill-ins, inking and opaquing on Betty Boop cartoons.

Working as a staff artist for the Eisner/Iger studio in 1937, his first adventure strip, "The Case of the Missing Heir," appeared in *Detective Picture Stories* #5 (April, 1937). He continued working on humor material, including Van Bragger and Sidestreets of New York (*Circus the Comic Riot* #1-3, 1938) plus Jest Laffs and Peter Pupp (*Jumbo Comics* #1-8, 1938-9). He ghosted Bobby for cartoonist Jerry Iger, which appeared in *Famous Funnies*, and drew Spark Stevens (*Wonder Comics* #1 and 2, 1939).

In 1938, Kane began selling short, humorous fillers to DC Comics, including: Jest a Second, Oscar the Gumshoe and Spanky and Cranky (*Detective Comics*); Professor Doolittle and The Gas House Gang (*Adventure Comics*); and Ginger Snap (*More Fun Comics* and *New York World's Fair Comics*, 1939).

In 1938, Kane met writer Bill Finger at a party. They subsequently collaborated on several adventure strips. Rusty and His Pals, which began in *Adventure Comics* #32 (November, 1938), was the first. They continued working together and within a year, the initial Batman story was completed, appearing in *Detective Comics* #27 (May, 1939). Another joint effort was Clip Carson, Soldier of Fortune which premiered in *Action Comics* #14 (July, 1939). As Batman grew in popularity, Kane soon dropped Rusty and Carson. Throughout these early years of Batman, Kane was pencilling stories and covers plus doing significant amounts of inking. With the demand for additional material, other artists and writers were brought on board (at first by Kane, later by DC) to meet the demand.

Beginning in 1943, Kane discontinued his regular drawing of comic books to concentrate on pencilling the daily *Batman and Robin* newspaper strip. He also pencilled three Sunday continu-

ities. After the strip's 1946 cancellation, he returned to his involvement with comic book material until departing in 1968.

Kane developed the anthropomorphic Batman and Robin parody *Courageous Cat And Minute Mouse* which premiered in September, 1960. This animated series consisted of 130 five-minute episodes. *Cool McCool*, his second animated show, parodied spies and secret agents. The half-hour show premiered September 10, 1966 with 20 six-minute episodes being recycled until 1969.

The popularity of the *Batman* television series brought Kane and his art to the forefront in 1966. Kane has had a number of one-man art shows in galleries and museums nationwide, with his initial exhibition of paintings at New York's Gallerie Internationale in 1969. He released a series of five limited-edition lithographs in 1978 and another group in 1989. He served as a consultant on the immensely successful 1989 movie *Batman*.

Out of all those involved with the production of the *Batman and Robin* newspaper strip, Kane currently is the only one with a published autobiography. In favor of providing additional material about the other personnel, Kane's bio here is somewhat abbreviated, even though he was a significant creative entity in the production of the strip. Additional background and anecdotes about Kane, plus his recollections of Batman's origin, can be found in *Batman and Me*, published by Eclipse Books.

The photo shows Kane sketching a popular hero of the era while at a children's hospital around 1941.



Kaye

Stanley Rivinas was born November 24, 1916, in Brooklyn, New York. His father died when Stan was an infant, and his mother later married Alfonse Kalinowski.

After graduating from John Adams High School in Queens, Stan attended sign painter school and then went to work for muralist William MacKay. Complaining that Kalinowski was too long to write on a paycheck, MacKay shortened the name to Kaye. He used "Stan Kaye" from then on, but it was not until he married in August, 1945 that he legally changed his name.

During the late-1930s, Kaye worked as an assistant to illustrator and muralist Dean Cornwell. Since Cornwell was left-handed, Kaye learned to paint in a left-handed manner in order to properly mimic the work. Cornwell had studied with Harvey Dunn, one of Kaye's major influences, and may have introduced Kaye to the illustrator. Kaye attended Dunn's class at the Grand Central School of Art for several years and in the fall of 1940, he was in the same class with Charles Paris, Cliff Young and Gene McDonald, all future DC employees. Kaye maintained a friendship with Dunn for years, occasionally visiting his Tenafly, New Jersey home.

Kaye went to work in DC's bullpen in 1941. Due to scar tissue on his lungs from TB as a child, he was not drafted during World War II. He and his wife lived with his parents in Queens until late-1946. Moving to Larchmont, New York, he was able to work out of his studio at home and therefore left the bullpen. Kaye delivered finished art during his weekly commute to the DC offices.

Initially doing text illustrations for various DC titles, one of his earliest regular features was Genius Jones which appeared in *More Fun Comics* and *Adventure Comics*. Kaye's signature could often be found on the splash page. He admired the work of cartoonist Roy Crane and brought that style to Jones. Kaye typically used a pen on this feature, although he is best known for his fluid brush and ink line. Kaye was as adept at cartoons and superheroes as he was at serious illustration and painting. He did some magazine illustrations in addition to his comic book work and belonged to the Cartoonist's Guild.

Kaye inked six weeks of the *Batman and Robin* newspaper strip which appeared during February-March, 1946. He inked Wayne Boring's syndicated *Superman* Sunday strips from the late-1940s into the 1950s.

He worked on all of DC's main features during his 21 years in the business. Among his work at DC: Cunnell Custard (*More Fun Comics*), Drafty (*World's Finest Comics*), Hayfoot Henry (*Action Comics*), Batman (*Batman*, *World's Finest Comics*), Superman (*Action Comics*, *Superman*, *World's Finest Comics*), Jimmy Olsen, Superboy and the Superman-Batman team-up stories in *World's Finest Comics*. He also inked numerous covers for *Action Comics*, *Superman* and *World's Finest Comics*.

Kaye left DC around 1948 to ghost Harry Haenigsen's daily newspaper strip *Penny* and the Sunday *Our Bill*, making a weekly sojourn to New Hope, Pennsylvania to pencil and ink the strips. It did not work out as expected, in part due to Haenigsen's occasional last minute writing and Kaye's resulting marathon work sessions to finish the strips before the deadline. After several months, Kaye returned to DC.

He permanently left comics in 1961, moving his family to Racine, Wisconsin where he went to work at his father-in-law's manufacturing firm. He died June 21, 1967.

Kaye is shown working on a story at his Larchmont home on July 18, 1951. He was photographed holding a pencil although he usually was inking stories during this period.

Mortimer

James Winslow Mortimer was born in 1919. His father was the superintendent of a poster department in a lithographing firm in Hamilton, Ontario, where Win worked during his summer breaks from high school. From late-1938 into 1939, Mortimer and Stan Drake studied anatomy under George Bridgman at The Art Students League of New York.

He was in the Canadian Army during World War II, and after being discharged in 1943, designed posters for the Ministry of Information. He moved to the U.S. around mid-1945 and went to work for DC Comics later in the year. In order to emigrate with a permanent visa, he was required to have a guarantee of steady income and was therefore put on salary in the DC bullpen. He later took on freelance assignments as well, and by 1949 or 1950, Mortimer was in the office only one day a week, finishing other assignments at home.

Almost immediately after being hired, he was assigned a number of Batman stories for *World's Finest Comics* and *Batman*. During 1946, he inked two sequences of the *Batman*



and *Robin* Sunday newspaper strips although he typically pencilled and inked his own material.

His other DC work during this period includes *Full Steam Foley* (*World's Finest Comics*), *Merry, Girl of 1000 Gimmicks* (*Star Spangled Comics*), *Star Spangled Kid* (*Star Spangled Comics*) and *Superman*, plus various stories for *Real Fact Comics* and *Mr. District Attorney*. He pencilled and inked numerous covers for *Adventure Comics*, *Batman*, *Detective Comics* and *World's Finest Comics*, as well as occasional covers for *Action Comics*, *Superboy*, *Superman*, *Mr. District Attorney* and *Star Spangled Comics*.

From about 1949-1955, he pencilled and inked the *Superman* dailies. He illustrated "The Superman Time Capsule," a 1955 giveaway comic in Kellogg's Sugar Smacks. He pencilled and inked some of the one-page public service ads DC ran for the National Social Welfare Assembly, including several featuring *Batman*, *Binky* and *Superman*. These ads appeared in nearly all DC titles from 1949 until the 1960s.

He left DC around 1956 to illustrate *David Crane*, a daily newspaper strip distributed by the Publisher's Hall Syndicate. He departed *Crane* in 1960 and from 1961-1968, worked on another strip, *Larry Brannon*, for the Toronto Star Syndicate.

Mortimer moved in and out of comic books after the mid-1960s. His work from this period includes:

- DC Comics: *The Brave and The Bold* #64 and #69; *Stanley & His Monster*; *Scooter*; *Legion of Super-Heroes* (*Action Comics*, *Adventure Comics*); *Supergirl* (*Adventure Comics*, *The Superman Family*); *Lois Lane* (*The Superman Family*); *The World of Metropolis*

- Gold Key: stories for *Ripley's Believe It or Not*; *The Twilight Zone*; *Boris Karloff Tales of Mystery*; *Fat Albert*

- Marvel: *Night Nurse*; *Frankenstein*; *The Amazing Spider-Man*; *Supernatural Thrillers* #4; *Spidey Super Stories*; *What The--?!*

In 1983, Mortimer began working at Continuity Associates on advertising and other commercial illustrations. He underwent heart surgery in 1987 but remains active in the art field illustrating "Faith and Stuff," a religious-oriented five-page comic book story as well as other comic book assignments. He draws a weekly editorial cartoon for the *Putnam County Courier*.

He is pictured working at the DC offices around 1947. 



Paris

Born in 1911, Charles Paris grew up in Greensboro, North Carolina. "As a young man," recalls Paris, "my dad worked as an apprentice to a German painter named Milch, and they travelled around decorating churches and theaters and fine homes. [Then my father] went into [the] painting and decorating business for himself. He gave me a paint box at a very early age, too early actually, about five or six. And he gave me a violin at a very early age. The violin never took but the music part did. At about 15, I was in high school band and played sax and clarinet. Actually, since age 15, I [have been] a professional musician. I did dance gigs and belonged to the musician's union." Paris also worked for a theater chain for eight years, designing poster displays.

In 1934, Paris moved to New York City. He attended The Art Student's League of New York, studying under German expressionist George Grosz and with Robert Brackman. He then attended Pratt School of Fine and Applied Art, from which he graduated in 1938. While at school, Paris worked as a display artist in John Wanamaker's department store.

Around the fall of 1940, he enrolled in illustrator Harvey Dunn's evening classes at the Grand Central School of Art. Paris was at Grand Central for two years and it was here that he met Stan Kaye, Cliff Young and Gene McDonald. They all became friends and each worked for DC Comics at some point.

At a student get-together given by Dunn in spring, 1941, Paris met Jack Lehti. "He asked me to ink for him," notes Paris. "I said 'I don't know anything about inking.' He said, 'I'll teach you.' That's how I got into this business."

After several months of practicing and then doing backgrounds, Paris began to regularly ink and letter Lehti's *Crimson Avenger* which appeared in *Detective Comics*. Shortly, Paris quit his Wanamaker's job to ink full-time for Lehti.

Lehti was in the Army Reserve and was immediately called up after Pearl Harbor. He brought Paris into the DC offices, described the situation to Whit Ellsworth and Paris was given a job in the bullpen inking Lee Harris' *Airwave*. After Harris was drafted and George Roussos took over the strip, Paris was assigned to ink Mort Meskin's *Vigilante* and Johnny Quick.

Paris remained in the bullpen from December, 1941 until mid- to late-1943, also working on *Shining Knight* and *Aquaman*. He did three or four pre-Simon and Kirby *Manhunter* releases in *Adventure Comics*. DC's bullpen was regularly losing men to the World War II draft. Fortunately for DC, Paris was classified 4F

after being called up, which assured the company of his availability for the duration.

Around August, 1943, Paris received the assignment to ink the *Batman and Robin* newspaper strip, which lasted for three years. Paris recalls this as his first experience working with Batman. He pitched in to help Jerry Robinson with a Batman story on at least one occasion while in the bullpen (*Detective Comics* #74, April, 1943; page 7 of "Tweedledum and Tweedledee"), but this particular page did not depict Batman or Robin. When the strip began, Paris was able to work at home most of the time and after it folded, he became a freelancer.

Shortly after the strip ended, Paris had eye problems and was hospitalized for over a week. Out of commission for several months, he finally was able to return to drawing around the spring of 1947. For a short time, he both pencilled and inked stories for *Batman*, including issues #42 (August-September, 1947) and #45 (February-March, 1948). He then became the regular inker for numerous Batman comic book stories and covers up to 1964, inking over the pencils of Dick Sprang, Jim Mooney, Lew Sayre Schwartz and Shelly Moldoff. These efforts appeared in *Batman*, *Detective Comics* and *World's Finest Comics*. He also worked on several Western stories for *Real Fact Comics* in the late-1940s.

Paris considered himself primarily a painter and frequently worked in a Western genre. He did a series of prints for Rudolph Lesch Fine Arts and had various gallery connections, not all in New York City. He was proposed for membership in the Salmagundi Club by Ray Perry, head of coloring at DC, and seconded by Cliff Young, who went on to become one of the country's leading muralists after leaving DC. Between the late-1940s and mid-1950s, he produced a variety of artwork, not just comic book material, including illustrations for *Western Horseman* magazine and for various pulps published by Trojan.

Paris moved to Arizona in 1958. He ran a concession at Old Tucson, a movie set and public attraction, and was an entertainer at dude ranches during the early 1960s. Throughout this period, he continued his regular Batman inking assignments which finally ended in 1964. During the next four years, he was given a variety of work to do, including stories for *The Brave and The Bold*, which featured the Teen Titans, Atom, Metal Men, Metamorpho, Green Lantern and Flash. Although Paris was regularly inking Batman and Robin for 22 years, he was somehow artistically involved with the characters from 1943 until 1967, a 25-year relationship to date surpassed only by Bob Kane.

For his final Batman effort, Paris inked Carmine Infantino in *The Brave and The Bold* #67 (August-September, 1966). As with most DC artists up to this point, Paris worked anonymously. Art credits were just coming into vogue at DC and while this was one of the few times Paris' name appeared in print, the credit attributed the work to "Charles Parrish."

With *Metamorpho* #1 (July-August, 1965), Paris began another regular inking assignment. He worked on 16 issues, the last of which was cover dated January-February, 1968.


Paris still lives in Arizona, painting and raising birds. A fire on February 17, 1989, almost took his life, while destroying his home and nearly every possession, including art supplies, books, notes, over 70 finches and all but two or three paintings. With help from friends, fans and his fellow professionals, Paris managed to move into new quarters and the walls once again are full of his nudes and impressionistic paintings and birds twitter in their cages.

Paris cites two major influences on his art and philosophy: Dunn and Hungarian painter Rudolf Kinai. Paris maintained friendships with both artists. "Rudy once said to me, 'When you hang one of your paintings on the wall, you hang up your brains and your soul.'" Decades have passed and these two men still affect Paris' efforts.

The photo of Paris and his wife, Phoebe, is c. 1941. 

Perry

Raymond Perry was born in Sterling, Illinois in 1886. A painter, designer, lecturer and illustrator, he studied at the Art Institute of Chicago and was a member of the New York Watercolor Club, the American Watercolor Society and the Salmagundi Club, which he joined in 1908. His work can be found in St. Andrew's Church (Pittsburgh, Pennsylvania), the Memorial Library (Hanover, Pennsylvania), the Seventh Regiment Armory and Fraunces Tavern (both in New York City), and the Press Club (Baltimore). As head colorist at DC Comics for many years, Perry worked in the bullpen. He was greatly admired by his fellow staffers, a number of whom own Perry's oil or watercolor portraits and paintings. While some DC artists, including Jerry Robinson, Stan Kaye and George Roussos, occasionally colored their own material, Perry appears to have colored the bulk of DC's comic book covers and stories while he was with the company; a huge body of work. He colored most, if not all, of the *Batman and Robin* Sunday newspaper strips and did many text illustrations for DC. He apparently lived in Manhattan throughout his association with comic books. He died November 15, 1960.

According to *The Who's Who of American Comic Books* (Jerry Bails, 1975), Perry also worked in advertising during the 1920s and was at DC from c. 1935 into the 1950s. 

Ray

Frederic Ray, Jr., was born in Pennsylvania in 1922. He cites the influence of Hal Foster, Noel Sickles, Howard Pyle, N.C. Wyeth and Frederic Remington on his efforts.

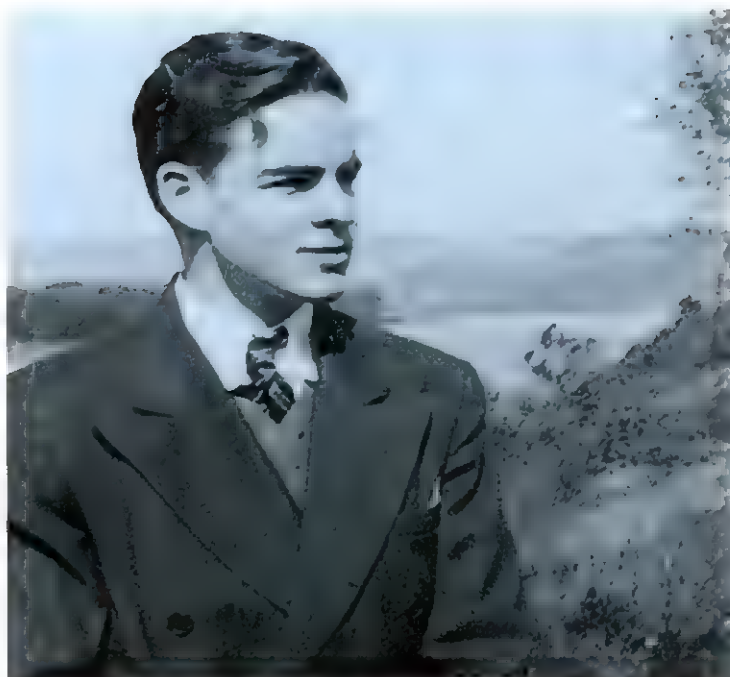
Hired by Whit Ellsworth in 1940, Ray went to work in the DC Comics bullpen. During the next two years, he worked on a variety of projects, pencilling and inking the text illustrations which appeared in many DC titles, as well as covers for *Superman*, *Action Comics*, *Leading Comics* and *Superman's Christmas Adventure* (1940). He also wrote, illustrated and sometimes colored Congo Bill for *Action Comics*. Ray's pencilling assignments included Radio Squad and Sergeant O'Malley of the Red Coat Patrol for *More Fun Comics* and covers for *Batman*, *World's Best Comics*, *World's Finest Comics* and *Detective Comics* (the latter titles were inked by Jerry Robinson).

Ray's comic book output did not end when he was drafted in May, 1942. Working late at night, he continued to draw while in the Air Force as a Staff Sergeant. Among his efforts while in the service: "I Sustain the Wings!" in *Superman* #25 (November-December, 1943) as well as several Congo Bill stories and some material for *Real Fact Comics*. He was discharged in December, 1945.

After attending the Pennsylvania Academy of Fine Arts in 1946, he returned to New York that fall. Moving around until about 1960, he lived in Greenwich Village, Pennsylvania and Europe.

Ray pencilled five *Batman and Robin* Sundays during May and June, 1946 and illustrated several stories for *Real Fact Comics* in the late-1940s as well as for *Star Spangled War Stories* in 1953. His primary job after 1945 was to draw Tomahawk for *Star Spangled Comics*, *World's Finest Comics* and *Tomahawk*. His final story with the character appeared in *Tomahawk* #119 (November-December, 1968). Subsequently, he worked on several of DC's war titles including, *Our Fighting Forces*, *G.I. Combat* and *Our Army at War*; some of this material included Civil War stories. His last DC work appeared in 1971.

Around 1960, Ray became the art director and painted covers for *American History Illustrated* and *Civil War Times*. He was associated with the publishers for about 20 years. During the 1960s and 1970s, he did illustrations for various Western maga-



zines including *True Frontier* and *The West*. Ray compiled a book of famous historical paintings entitled "Oh, Say Can You See?" which was published in 1970. Since the 1950s, he has written, illustrated and self-published a number of history booklets including *Gettysburg Sketches*, *Story of the Alamo*, *St. Augustine*, *Old Fort Niagara*, *Fort Henry* and *the Star Spangled Banner* and *Valley Forge*. He currently resides in Pennsylvania.

The photograph above is c. 1941.

Schiff

Jack Schiff was born in 1909 in Brooklyn, New York. While in high school, he did sports reporting as a stringer for the *New York World*, continuing there as a correspondent while at Cornell University. After graduation, he spent three years editing and writing for a small newspaper in the Sea Gate area of Brooklyn.



Schiff's first break came in 1934. Ned Pines, the publisher of *Standard Magazines*, knew Schiff's family and had him evaluate one of *Standard's* pulps. Pines told editor-in-chief Leo Margulies about Schiff and he was subsequently hired as an editor, eventually becoming senior editor.

He worked on *The Phantom Detective*, *Popular Detective*, *Thrilling Western*, *Thrilling Adventure*, *G-Men* and *Thrilling Mystery* as well as many of *Standard's* sports, mystery, supernatural and adventure titles. He not only edited stories but also wrote his own material. In one issue of *Popular Detective*, all three stories were by Schiff with two being pseudonymous. He was involved with hiring Mort Weisinger and bought stories from Whit Ellsworth, both of whom he would later work for at DC.

Schiff left *Standard* in 1941 and went freelance. He teamed with Bernie Breslauer (who had also worked at *Standard* and later was hired by DC as copy editor) and Horace Gold, writing stories for *True Detective*. During this time, Schiff began writing comic book stories for DC; his editor was Weisinger, who had joined the firm in 1940. Weisinger's editorial duties concentrated on the Superman-related titles. In 1942, Schiff started writing full time for DC. One of his early efforts was also his first Batman story, "Brothers In Law!" which appeared in *World's Finest Comics* #8 (Winter, 1942).

When Weisinger was drafted in 1943, Schiff temporarily took his place, becoming story editor for all DC magazines. Weisinger was discharged in 1945 and returned to editing the Superman titles. Schiff was made managing editor and continued with *Batman*, *Detective Comics* and *World's Finest Comics*. Schiff also maintained his responsibilities on the *Superman* and *Batman and Robin* syndicated newspaper features, which included editing the strips, writing titles, making sure deadlines were met and acting as liaison between DC and the McClure Newspaper Syndicate. He wrote a number of the continuities, including several for the *Batman and Robin* dailies in 1945 and 1946.

In addition to the previously mentioned titles, Schiff edited many of DC's magazines at one time or another, including *Real Fact Comics*, *Special Edition*, *Dale Evans Comics*, *Western Comics*, *Jimmy Wakely*, *The Adventures of Alan Ladd*, *The Adventures of Bob Hope*, *Rudolph, the Red-Nosed Reindeer*, *Buzzy*, *Gang Busters*, *Mr. District Attorney*, *Mystery in Space*, *Strange Adventures*, *House of Mystery* and the *World's Finest Comics* and *Batman* editions of *80 PAGE GIANT Magazine*. Due to the use of plotting sessions between editor and writer before a DC story was actually written, Schiff was, to varying degrees, involved with every story in his books. He occasionally wrote comic book stories as well.

In 1949, he spent some time in California, helping to supervise scripting of the *Batman and Robin* movie serial.


Schiff collaborated with the National Social Welfare Assembly in producing public service ads that featured DC characters promoting themes such as brotherhood, education and fair play. Written by Schiff, these one-pagers appeared monthly in most DC titles from 1949 until the 1960s.

He left DC in 1967 to freelance. He later became one of three founders of the Westchester Housing Action Council which was involved in building several senior-citizen housing projects and was vice-president of the Council of Unity, a group promoting better understanding between races. As an anti-nuclear advocate, he has been involved with several other committees. Between social concerns and his grandchildren, he continues to maintain a full schedule.

In the photo (c. 1942), Jack Schiff (seated) compares notes while Mort Weisinger (left) and Bernie Breslauer (right) look on.

Schnapp

Little information is available about Ira Schnapp. Apparently, he was originally a showcard artist and went to work for DC Comics possibly in the late-1930s. First working in the bullpen, he was later able to work at home.

A prolific letterer, he worked on many of DC's comic books as well as the *Superman* and *Batman and Robin* syndicated newspaper strips. He is believed to have designed the telescopic Superman logo. Schnapp probably retired in the mid-1960s and is believed to be deceased. 

Schwartz

Alvin Schwartz was born in 1916 in New York City. "I was seven when my uncle gave me my first typewriter," he says, reminiscing about his earliest connections with writing. "I published my first story when I was 12. I was the editor and co-publisher of my own literary magazine, *Mosaic*, when I was still in high school. We were publishing Gertrude Stein, Ezra Pound and some of the top literary figures in the world at that time." His work also appeared in *The Lion and Unicorn*. While at De Witt Clinton High School, he worked on two school publications, *The Clinton News* and *The Magpie*. After high school, his poetry was published in *Voices* and he appeared in other literary magazines. He attended City College in New York.

In the late-1930s, Schwartz began using the pen name Vernon Woodrum, reserving his real name for what he felt were more serious literary efforts. Woodrum was his wife's maiden name.

Around 1941, Schwartz met an artist friend, Jack Small, who was working for Street and Smith Publications. At Small's suggestion, and using a sample comic script as a guide, Schwartz went to the library, found a Russian fairy tale and converted it into a comic book script. He then took the work to Small's editor at Street and Smith, William DeGrouchy, who according to Schwartz, said, "Our staff writer just did the same story. We'll look at it. If it's any good, don't call us we'll call you." Schwartz barely made it home when the phone rang. They preferred his version and he subsequently wrote several others.

He was living in Greenwich Village at the time. "I met Sheldon Mayer at a famous hangout called Alex's Borscht Bowl," he recalls. Mayer was an editor at All-American Comics. "Alex was a wild Russian who preferred to play the mandolin rather than cook. In his beautiful accent, he introduced me to May'r Sheld'n." Several years later, Schwartz wrote a Superman story with a character based on Alex. Entitled "The Chef of Bohemia," it appeared in *Action Comics* #78 (November, 1944).

Schwartz wrote approximately 30 comic book scripts for Mayer, including stories about Green Arrow, The Newsboy Legion, Mr. Terrific, Wonder Woman and the Flash. He also did several Captain Marvel stories for Fawcett Publications around this time.

For about a year, and roughly during this same period, Schwartz was helping his friend Charlie Greene plot *Phantom Detective* pulp stories for Thrilling Publications. According to Schwartz, several DC editors knew Greene; they had worked on the pulps and wanted him to write some Batman stories since the *Phantom Detective* was a similar type of char-

acter. Schwartz and Greene collaborated on a Batman story, but Greene felt it was too difficult and declined more work. However, Schwartz, who remained out of World War II because of asthma, had just embarked upon a lengthy career at DC. In 1944, he moved to northern Westchester county in New York and usually worked at home.

Schwartz wrote many continuities for the syndicated *Superman* and *Batman and Robin* newspaper strips. His initial *Batman* work appeared August 14, 1944, while his first *Superman* effort appeared October 30, 1944. At DC he also worked on Aquaman, Vigilante, Slam Bradley (*Detective Comics*), *A Date With Judy*, Star Spangled Kid, Batman, Superman, Superboy, Tomahawk, *Superman's Pal Jimmy Olsen*, *House of Mystery*, *Superman's Girlfriend Lois Lane* and *The Adventures of Alfred* which appeared in *Batman*. He wrote the first teamup of Superman and Batman in *World's Finest Comics* #71 (July-August, 1954) and created Hayfoot Henry (*Action Comics*).

Having first met through Jack Small around 1942, Schwartz was good friends with writer Bill Finger and they sometimes plotted stories together. At least one Plastic Man effort from around 1944 is an example. Infrequently, they co-wrote material, including a sequence for the *Mark Trail* radio program around 1951. Although Schwartz collaborated with Finger (who wrote the first Batman comic book story), he never had an occasion to work directly with Bob Kane. Coincidentally, Schwartz recalls attending first grade with Kane while in the Bronx.

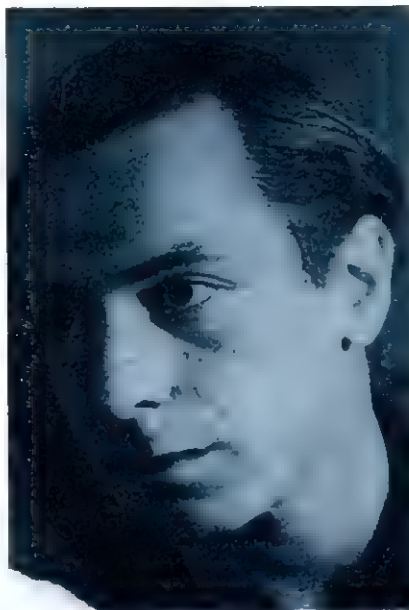
Schwartz was also a lyricist. Around 1945 or 1946, he was assigned to write two Superman operas. Because of this, he was offered the writing chores for *The Adventures of Superman* radio show, which he declined.

He moved to Chicago in 1948 and continued to script the *Superman* dailies while earning an MA in sociology from the University of Chicago. In 1950, Schwartz returned to Westchester County and continued to write for DC. For his newspaper continuities, he earned \$65 for six dailies and \$35 per Sunday. A 12-page comic book script paid \$125.

Schwartz wrote extensively outside of comics. Under the house name of Robert W. Tracy, he wrote *Sword of Desire* for Arco Publishers. Using his own name he wrote *The Blowtop*, published in 1948 by Dial Press. The *New York Times Book Review* referred to it as perhaps the first conscious existentialist novel in America. The book became a best seller in France under the title *Le Cinglé* (Paris, 1950). He wrote various articles including material for *The American Scholar*, *The Journal of Marketing* and *American Imago*. His novel, *No Such Mirrors*, was published in Montreal in 1973.

Schwartz initially departed DC in 1957 for a job at the Center for Research in Marketing. He subsequently worked at the Institute for Motivational Research and was heavily involved in market research. Returning to DC for a few months in late-1958, his final story was "The Superwoman of Metropolis" in *Superman's Girlfriend Lois Lane* #8 (April, 1959). Schwartz then left DC permanently and set up his own consulting firm, Human Factors Analysis.


In 1961, he was hired by Tudor Publishing, working as an editor and on advertising and publicity. In 1962, he became Director of Market Research at The Reuben H. Donnelley Corporation's Marketing Division. "I went from *Superman* to become the auxiliary research director of America's 500 top corporations," notes Schwartz. "That was quite an interesting experience." He left for



D'Arcy Advertising in 1966 where he wrote, and was in charge of, direct mail.

Schwartz moved to Canada in 1968, assuming the job of creative director and marketing director of an ad agency. He soon moved to the National Film Board of Canada where he remained for 20 years making feature films, documentary dramas, documentaries, and special studies for the Canadian government.

"I had a Canada Council grant to do a study on popular culture," recalls Schwartz, "which was based on some of the notions of Superman's identity." He has lectured and written on this topic. He lives in Florida and is still writing.

Schwartz is shown in a 1946 pose used on the dustjacket to his novel, *The Blowtop*. 



Sprang

Richard Sprang was born in Fremont, Ohio, in 1915. His father was a mechanical and electrical engineer, which sparked Dick's interest in depicting the complex machinery and props seen later in his comic book work. Sprang's only formal art training took place in high school, but he was able to combine desire, talent and studying on his own to become a professional. Among his influences, Sprang cites Alex Raymond (*Flash Gordon*), Hal Foster (*Prince Valiant*), Milton Caniff (*Terry and the Pirates*, *Steve Canyon*) and illustrators Howard Pyle, N.C. Wyeth, Harold von Schmidt, Dean Cornwell, Robert Fawcett and Rockwell Kent.

At 15, Sprang began to paint signs, billboards and street banners as well as lobby posters for Fremont's two movie houses. In 1934, he was hired by the *Toledo News Bee*. His assignments in the newspaper's art department included layout, composition, advertising art, editorial cartooning and meeting deadlines (there were five editions every day). He served as a photographer's assistant and as a leg man on selected stories.

Sprang quit the *News Bee* in 1936 and moved to New York City. He freelanced with fellow artists Ed Kressy and Norm Fallon from a loft office on 42nd Street between Fifth Avenue and Grand Central Station. They were organized more to share expenses rather than to act as an agency or comic book shop.

As a group, they did advertising illustration for the most part, while also handling lettering and scripts. They designed bread wrappers and tried to solve the problems of printing on cellophane. Around 1937 or 1938, they collaborated on a *Secret Agent X-9* newspaper strip continuity which was laid out by Sprang, pencilled by Kressy and inked by Fallon. They also worked on *The Lone Ranger* newspaper strip for several months after its September 11, 1938 inception, and wrote scripts for the masked man's radio show. Several Power Nelson stories in *Prize Comics* followed.

Independently, Sprang began illustrating pulp stories in 1936. His first sale was to Street and Smith Publications. He later worked for Standard Magazines and Columbia Publications. The majority of his work appeared in Western pulps where he showcased his knowledge of equipment, horse gear and technical details. Sprang wrote approximately 27 Western pulp stories during this period. He did illustrations for an issue of *The Shadow* as well as other detective and adventure pulps.

He wrote for Columbia and was a selector of stories submitted by other writers. Sprang ran this large "slush pile" of freelance submissions on a weekly basis, working at a rate of 10¢ per 1,000 words, or about 50¢ per script. "Every dollar of income counted in the depression days of the late-1930s," recalls Sprang. "Most of the stuff was junk. And it took only minutes to see that nine-tenths of [it] was not acceptable."

In 1941, attempting to simulate a comic book page, Sprang designed a large, multi-panel sample and showed it to Whit Ellsworth at DC. Ellsworth gave Sprang three pages of a previously published Batman script and told him to return in four days. When Sprang delivered the pages, Ellsworth paid him and immediately assigned a 13-page Batman story, making him the fifth artist to draw Batman. Sprang recalls that Kressy probably roughed out this first Batman story while Sprang pencilled and either Fallon or Sprang inked it. Sprang had now found a steady job and, after leaving his two friends, went on to pencil, ink and letter more Batman stories; he soon was working on covers. By 1946, wanting to increase his output, Sprang's editors were assigning him only to pencilling duties on Batman scripts.

Ellsworth's concerns about the potential drafting of Bob Kane resulted in Sprang's material being inventoried until 1943. Although drafted twice, Sprang's 20/400 vision kept him out of the service during World War II.

Living in New York and working at home, he turned out a story roughly every two weeks. He went to the office weekly to deliver finished pages, pick up a check and receive his next script. He declined an offer to work on the *Batman and Robin* newspaper strip at its 1943 inception, although he later pencilled a six-week daily continuity which appeared during February-March, 1946. During the late-1940s, Sprang received a byline on some material in *Real Fact Comics*, the only such credit during his initial relationship with DC. He drew the first appearance of the Riddler in *Detective Comics* #140 (October, 1948). Throughout his career, he principally illustrated Batman stories and covers for *Detective Comics*, *Batman* and *World's Finest Comics*. During the late-1950s and early-1960s, he pencilled many of the Superman-Batman team-up stories and covers for *World's Finest Comics* and received several art assignments for *Superman's Pal Jimmy Olsen*, *Superman's Girlfriend Lois Lane* and *Superman*. Occasionally frustrated by haphazard writing, Sprang infrequently rewrote portions of stories when he thought it necessary.

He moved to Sedona, Arizona, in May, 1946, later moved to

a 150-acre Utah ranch in 1956 and in 1972, returned to Arizona where he currently lives.

When he began at DC, Sprang earned \$33 for a pencilled, inked and lettered page. He later received the same for just pencilling and his rate subsequently was raised to \$35 and then \$38 per page.

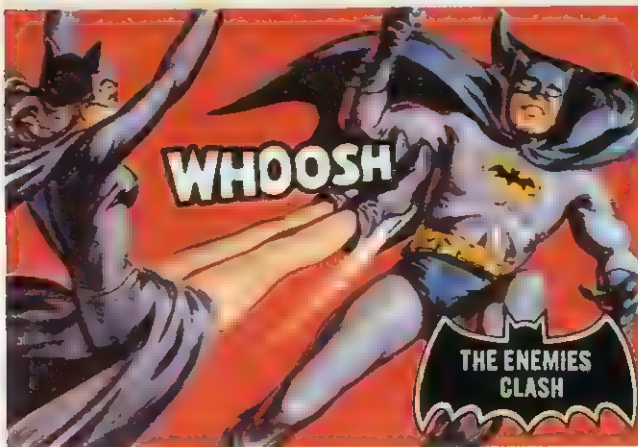
He departed comics around 1961; his last original work from the period saw print in 1963. He kept occupied on his Utah ranch and worked on historical investigations of Western pioneer trails, occasionally finding time to draw and paint. He has worked on some documentary art, including various detailed historical sub-

jects. Because of the demand for his original art in the collector's market, Sprang began to recreate select covers in 1984 and splash pages as of 1990. After over a two-decade absence, he returned to comic books in 1987 with several illustrations that included his favorites (Joker and Penguin) and he did a trio of *Detective Comics* covers in 1990.

Involved in his craft for over 50 years, Sprang feels strongly about his work. "What I don't know is what really worries me," he says. "I'm learning every time I put a pencil to the page. You never know it all; you're always learning, observing, reading, thinking." He is shown in a 1945 photo.

Bubble gum similarities

In 1966, three series of painted Batman bubble gum cards were released by Topps Chewing Gum. Bob Powell drew pencil sketches for many of the cards while Norm Saunders painted most of the finished art. Powell lifted a panel from Sunday #136 (page 179) when doing the layout for card #33. He apparently had access to either a proof page from the DC files or perhaps was given a copy of *Batman* #176 (December, 1965) which reprinted the Catwoman Sunday continuity. Several other cards have themes similar to the newspaper strips:



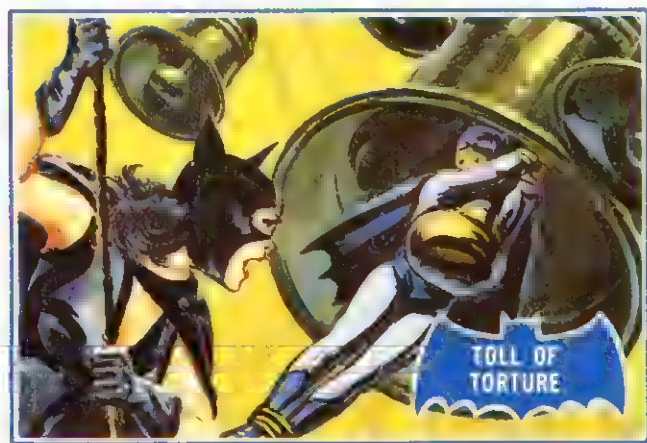
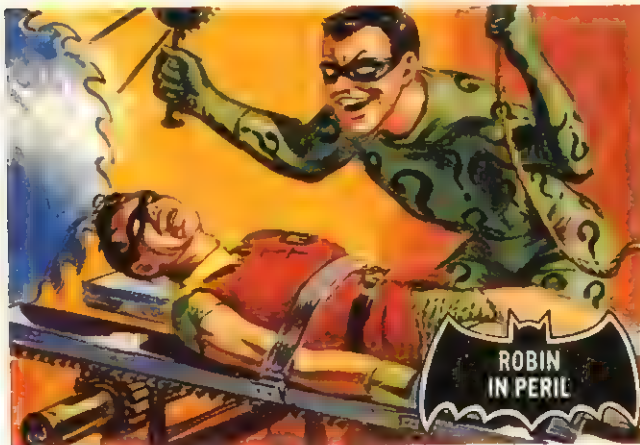
- #13 "The Joker in Jail" finds Joker in a situation similar to page 104
- #41 "Time for a Rescue" finds Batman having clock problems as he did in Chapter 3 of the dailies

- #42 "Robin in Peril" uses a buzz saw, similar to page 151

- #21B "Toll of Torture" uses the "Batman in a belltower" theme so common in the comics and also used in Chapter 3 of the dailies

Similarities can also be seen between the cards and the comic books, such as *Batman* #42 (August-September, 1947) and card #5B, "Caged by the Catwoman" where the Princess of Plunder ties up Batman and Robin and entombs them behind a brick wall.

Except for the Catwoman card, many of the similarities can be dismissed as coincidence. The artists and writers hired by Topps were probably given some sort of background material, perhaps comic books, to work with in order to properly render the heroes and villains. Deathtraps, dangerous situations and certain poses are common to Batman, and the artists, at least thematically, mimicked such situations.



Previous Reprintings

The following lists previous reuses of the daily and Sunday *Batman and Robin* newspaper strips, both of which were occasionally altered in order to conform to a certain size.

Daily reprints in comic books

DC Comics reprinted nine of the Sunday continuities in its comic books, but never used any complete daily sequences. A number of dailies still existed in proof form in DC's archives when editor Jack Schiff began reprinting Sundays in 1964, but it is not known if the runs were complete. Four dailies from the Joker sequence (#145-148) appeared in *80 PAGE GIANT Magazine* #5 (December, 1964); they were in an abridged format. All proofs were subsequently lost, perhaps due to two office moves.

Had any quantity of dailies been used, readers may have expected to see them in color. The use of Craftint on the dailies would have greatly complicated colorization and it is probably for

this reason, more than any other, that the dailies remained unused.

Daily reprints in other publications

1) An article entitled "From Comic Strip To Movie Screen" appeared in *Screen Thrills Illustrated*, Volume 1, #4 (April, 1963). In addition to reprinting daily strips #45 and 46, *Batman* serials and comic books were discussed.

2) The most significant use of *Batman and Robin* dailies, until this compilation, appeared in the *Menomonee Falls Gazette*, a publication devoted to reprinting newspaper strips. *Gazette* editors Mike Tiefenbacher and Jerry Sinkovec located nearly all of the strips but were unable to find most of the unabridged dailies. The result was an incomplete run, skipping 34 strips (#15, 383, 701-731 and 938).

However, the *Gazette* was the first and only publication to attempt reprinting every daily. It became the best source for collectors who wanted to read this rare strip, as well as the source for the foreign reprint editions listed in the next column. The *Gazette* itself has become collectible due to a modest circulation. After it folded in 1978,

the strips concluded in a sister publication, *The Comic Reader*. Most dailies up to September 15, 1945 consisted of clippings from *The Chicago Sun*. The editors sent the *Gazette's* negatives for *Batman and Robin* to DC after reprinting the run. The issues and dates of these reprints are:

- *Menomonee Falls Gazette*: issue #95 (October 8, 1973) through issue #232 (March 3, 1978). Dailies #A-700, 732-907 with missing strips as noted above.

- *The Comic Reader*: #164 (January, 1979) through #167 (April, 1979) plus #169 (June, 1979). Dailies #908-943 except #938.

3) *Favorite Funnies*, a publication that reprinted older newspaper strips, carried a number of dailies beginning in 1973. Strips #A-F appeared in the first issue while the second picked up with daily #121. The paper was apparently cancelled before the Joker sequence ended.

4) *Batman, Vol. 1 1943-1944* (Futuropolis, 1982). This French hardbound translated and reprinted dailies #A-312. Although negatives from the *Menomonee Falls Gazette* series should have been available, the artwork for this particular edition appears to have been taken from printed *Gazette* pages. The *Gazette's* run had excluded daily #15 since it was unavailable to the publishers at the time; it was also omitted from this French edition. A bibliography credits the *Gazette* along with *The Steranko History of Comics*. The stories were



Top photo left to right, Brazilian, French and German reprints of the *Batman and Robin* strip. Bottom: back covers of the same editions.

entitled: *Le Gang des Evasions*; *Le Fantôme de l'Orpheus*; *Le Joker*; *Le Renard*; *L'Héritage Truqué*. No other reprints of this strip were issued by Futuropolis.

5) *Batman, Band 1* (Reiner•Feest•Verlag, 1986) This German softbound edition translated and reprinted dailies #A-120. As with the French version, the artwork appears to have been taken from printed *Gazette* pages although strip #15 is included. Some effort was put into this book, including redrawn panel borders and retouched art. A few of the lesser quality examples had the original Craftint tones omitted and new screens added. This is apparently the only volume published.

6) *Batman* (Quadrinhos, L&PM Editors, 1987) This Brazilian softbound translated and reprinted dailies #A-186. As with the French and German editions, the artwork for this book appears to have been taken from printed *Gazette* pages and strip #15 is missing. Titles for the three chapters appear on the front cover: *A Gang das Fugas*; *O Fantasma do Teatro*; *O Coringa*. This is apparently the only volume published.

7) ORLANDOCon program book, 1979. The program book for this annual Florida comic and art convention devoted five pages to Bob Kane and Batman, including a reprinting of strips #A-F. Kane was scheduled to be a convention guest but was unable to attend.

8) A book store in West Palm Beach, Florida reprinted strips #A-F as part of a promotion during the late-1970s or early-1980s.

9) For 66 weeks beginning August 7, 1989, Editors Press Service, Inc., New York, syndicated the strip outside of the U.S. Dailies #A-391 were used although #265 was skipped; most ran unabridged. Sundays were also syndicated.

Source material consisted of clippings from the collection of Bill Blackbeard's San Francisco Academy of Comic Art. The strips were photostated, and the original Craftint screens dropped out. The art was then cleaned up and new screens added. The work was done by GBP Industries, Inc., Buffalo, NY.

Editors Press refused to divulge all the countries where the strip appeared. It did run in England, may have appeared in Spain or Mexico and probably was syndicated in several European countries.

10) *Batman & Me* (Eclipse Books, 1989). Bob Kane's autobiography, released in both hardcover and softbound editions, reprints strips #121-125 and 127-136 from the Joker continuity.

Sunday reprints in comic books

Schiff, editor of the newspaper strip, edited the early *Batman* Annuals (also known as giants). It was his decision to reprint five stories in the Annuals between 1964-1967. Cover blurbs prominently announced "A complete newspaper syndicated thriller never before published in any magazine." The material was well-received by readers and so the practice continued after Schiff's retirement.

When a proof in the complete tabloid format was unavailable for these comic book reprintings, a half-page format proof was used. Artwork was sometimes added to the bottom or sides of panels to make them conform. Therefore, differences between tabloid and half-page formats are noted. Other minor corrections were occasionally made to lettering. As a result, the comic books used altered versions, even if for the sake of accuracy.

Chapter 7: *Death Row's Innocent Resident* (#32-39)

Batman #218/80 *PAGE GIANT Magazine* #67 (January-February, 1970). All are tabloid format except for #33, 37 and 38.

Chapter 8: *The Mardi Gras Mystery* (#40-46)

Batman #223/80 *PAGE GIANT Magazine* #73 (July-August, 1970). All are tabloid format except for #40-42.

Chapter 10: *There Was A Crooked Man...* (#54-61)

80 PAGE GIANT Magazine #12 (July, 1965). All are tabloid format except for #59 and 60.

Chapter 11: *Holy Smoke!* (#62-68)

Batman #193/80 *PAGE GIANT Magazine* #37 (July-August, 1967). All are tabloid format except for #62.

Chapter 13: *Rustling on a Reservation* (#73-78)

80 PAGE GIANT Magazine #5 (December, 1964). All are tabloid format.

Chapter 18: *Gotham's Cleverest Criminal* (#104-110)

Batman #187/80 *PAGE GIANT Magazine* #30 (December, 1966-January, 1967). All are tabloid format except for #105.

Chapter 21: *Oswald Who?* (#119-123)

Batman #198/80 *PAGE GIANT Magazine* #43 (January-February, 1968). All are half-page format except for #122 and 123.

Chapter 23: *Catwoman's Grasshopper Chase* (#130-137)

Batman #176/80 *PAGE GIANT Magazine* #17 (December, 1965). All are tabloid format except for #130 and 135.

Chapter 24: *Half Man—Half Monster* (#138-146)

Limited Collector's Edition #C-37 (August-September, 1975). All are tabloid format except for #146.

Sunday reprints in other publications

Chapter 1: *The Penguin's Crime-Thunderstorms* (#1/partial)

Coulton Waugh's *The Comics* marks the first reprinting of the *Batman and Robin* strip outside of the newspapers (assuming one does not count McClure's promotional book which was unavailable to the general public). This hardbound history of comic strips and comic books, published by The Macmillan Company (New York, 1947), reprinted panels 3-6 of the first Sunday, although in black and white. Six paragraphs are devoted to a brief history of Batman, Bob Kane, the 1943 movie serial, *Batman* comics and the newspaper strip. The book was reprinted in a softbound format in 1974.

Chapter 3: *Jesse James Rides Again!* (#11/partial) and

Chapter 4: *The Undersea Bank Bandits* (#16-20) and

Chapter 14: *The Gopher: King of the Underworld!* (#79-85)

During the *Batman* craze of 1989, caused by the release of the movie *Batman*, the *New York Daily News* began a 12-week series that reprinted the 1940s *Batman and Robin* color Sundays. They appeared in the *Sunday Daily News Magazine* from July

EXCLUSIVELY EVERY SUNDAY!

THE CLASSIC

BATMAN

WITH ROBIN

BY KANE

NEWSPAPER STRIPS OF THE 1940's

IN THE DAILY NEWS MAGAZINE

DAILY NEWS

New York's Hometown Paper

This sign advertised the 1989 *New York Daily News* Sunday strip reprints.



From top to bottom: daily #44 as it appeared in the Brazilian, French and German reprint editions.

through October 1, 1989. Source material was, at least in part, strips originally clipped from *The Chicago Sun*. The half-page format was reworked to appear as a tabloid. Note that both of the complete stories selected have a New York City/Gotham City background. A portion of the first panel to strip #11 appeared in black and white in the July 16 issue.

Chapter 7: *Death Row's Innocent Resident* (#34/partial, #39)

Near Mint #4 (1980). This fanzine devoted to comic books and old movies published an interview with Jack Burnley and reprinted the first half of strip #34 plus a complete #39 in black and white. Both were tabloid format.

Chapter 11: *Holy Smoke!* (#68/partial)

Comics: The Golden Age #5 (March, 1985). This issue devoted 11 pages and a cover to Batman. Among the text and illustrations: the first half of Sunday strip #68 (tabloid format), reproduced in black and white. Readers should note that the text about the Batman artists and their backgrounds contains numerous fallacies and misinformation about the strip, comic books and the artists themselves, including incorrect credits and dates.

Chapter 18: *Gotham's Cleverest Criminal* (#104-110)

The Greatest Joker Stories Ever Told (January, 1989), a compilation of 19 stories featuring Joker, was first published as a hardbound and later as a softcover with multiple printings. All strips

appeared in color and in the tabloid format except for #105.

Chapter 18: *Gotham's Cleverest Criminal* (#104-110)

Stacked Deck (December, 1990). This hardbound repackaging of *The Greatest Joker Stories Ever Told* added three comic book stories, but no additional strip material.

Chapter 21: *Oswald Who?* (#119-123)

The Greatest Batman Stories Ever Told (December, 1988), a compilation of 26 stories featuring Batman, was first published as a hardbound and later as a softcover with multiple printings. It incorrectly dates the sequence as being from 1948. All strips appeared in color and in the half-page format except for #122 and #123.

Various sequences

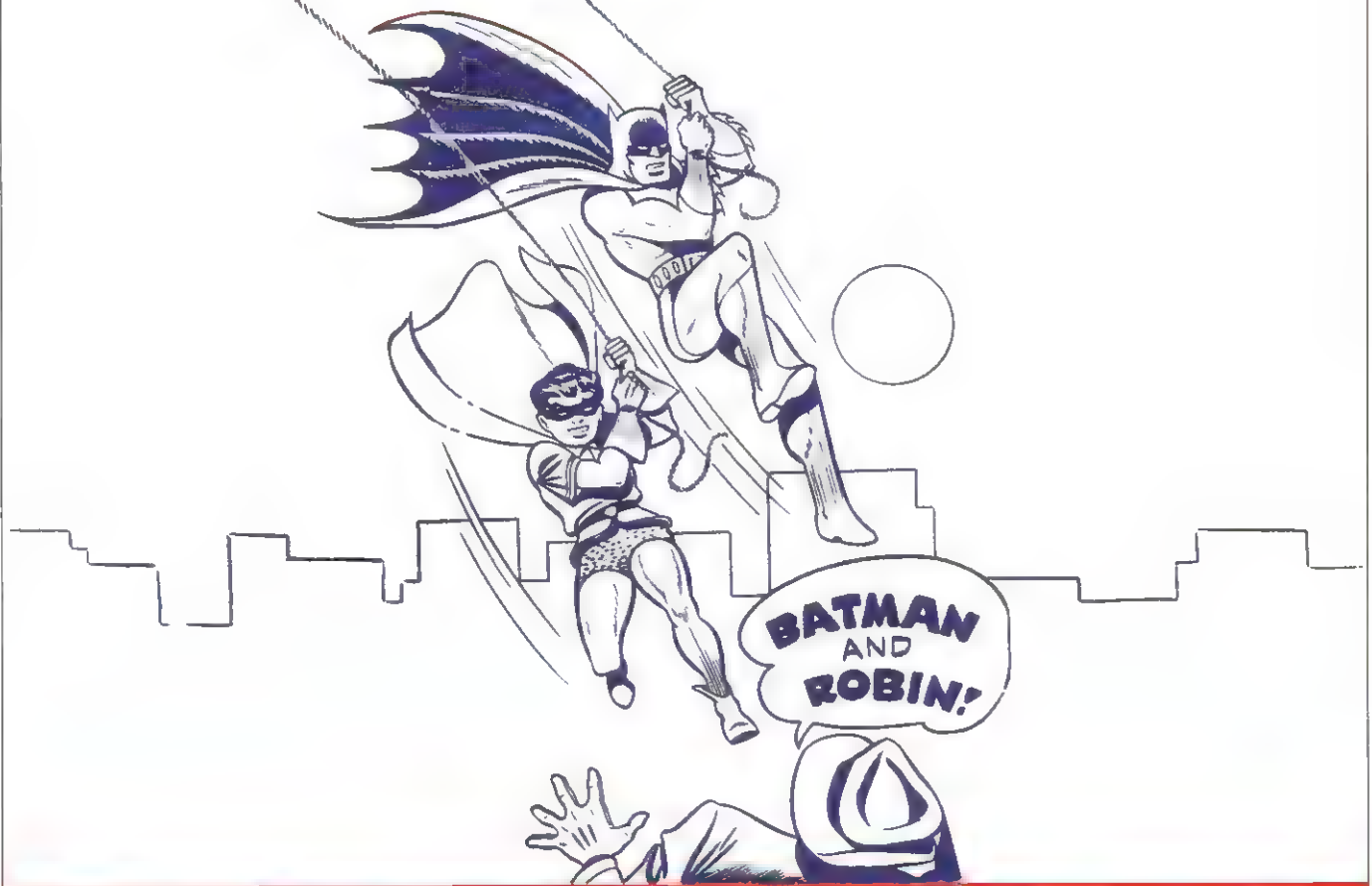
1) *Vintage Funnies*, another of the early-1970s strip reprint newspapers, reprised Sundays beginning with issue #11 from 1973. Appearing in black and white, Sundays #27-46 were ultimately used.

2) Editors Press Service, Inc. syndicated the strip outside of the U.S. during 1989-1990. Additional details can be found in the list of daily strip reprints. Selections were #11-15, 21-26, 32-61, 69-78 and 91-97; one additional sequence was probably used. Color was dropped from the original newspaper clippings, the art was cleaned up and new color was added. Strips appeared in the half-page format only and generally in the same foreign markets as the dailies.

CAPTURED AT LAST!



NOW BATMAN A *are ara*



ND ROBIN

ilable as

DAILY AND SUNDAY COMIC FEATURES

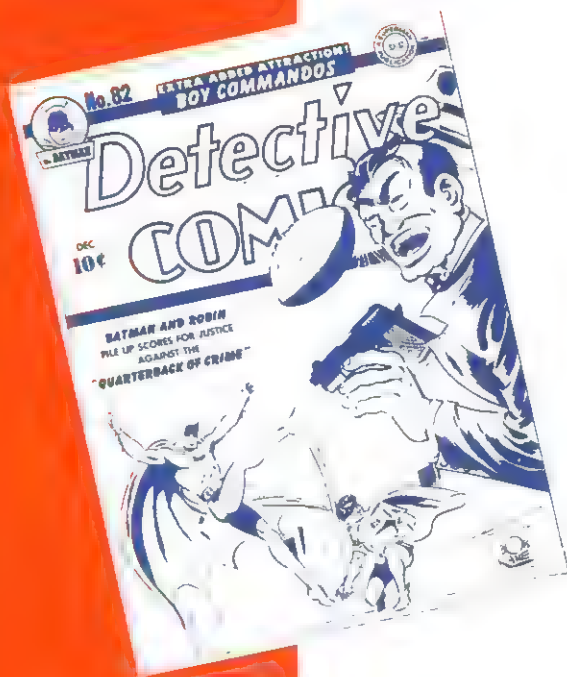
Newsprint has been curtailed . . . WPB forecasts further cuts . . . pages are reduced . . . departments are dropped . . . editors allocate space frugally . . . and every part of every newspaper is judged critically on the basis of its importance to readers. Under stress, READER-POPULARITY is the all-important criterion. BECAUSE of this situation (NOT in spite of it), McClure sought and secured syndication rights to the sensational comic strip, BATMAN and ROBIN . . . a TESTED, PROVEN, audience-builder . . . with many millions of pre-sold faithful fans!

Unlike any other comic strip every syndicated, BATMAN comes to newspapers with a fan-following ranging high into the millions. An estimated 24,000,000 read EVERY ISSUE of the 3,000,000 comic magazines in which BATMAN thrills and entertains; more than 4,000 motion picture theatres will carry BATMAN'S adventures to many millions of serial-fans this year.

A happy combination of many basic human appeals has made BATMAN one of the most sensationally successful strips ever created. Whirlwind action-packed adventure . . . spine-tingling mystery . . . debonaire wit and humor . . . brilliant brainwork and fists of dynamite . . . and just a little (not too much) love interest — all these are woven into the gripping story of BATMAN and Robin!

But see for yourself! Turn the pages and . . .

LOOK AT THE RECORD



BORN MAY 1939—Conceived and executed by talented writers and a brilliant artist, **BATMAN** and **ROBIN** made its first appearance in *Detective Comics* in early 1939. Within a few short months the innate appeal of these characters forced circulation up and up; popularity polls ranked **BATMAN** and **ROBIN** extremely high in fan-following. *Detective Comics*, now featuring these two great characters on its cover, became one of the world's two largest monthly comics.



LESS THAN A YEAR LATER—In April, 1940, the clamorings of comics readers led the publishers to devote a complete new magazine to **BATMAN** and **ROBIN**. *Batman Magazine*, a bi-monthly, enjoyed the same rapid spontaneous growth as *Detective Comics*. The sales of *Batman Magazine* spurted upward . . . soon made it one of the world's largest bi-monthly comics. (This was the same successful path of *Superman* several years before; first, in *Action Comics*; then, in *Superman Magazine*. And, today, *Superman* is still setting records as a Daily and Sunday feature in over 300 newspapers.)



IN THE SAME YEAR—BATMAN and ROBIN was selected to be featured in a special magazine for the New York World's Fair. Together with Superman, these characters appeared in World's Fair Comics. This 96-page, 15c comic was the first premium-priced comic magazine in the field . . . yet sales were so large that, after the Fair closed, publication was continued under the new title, World's Finest Comics. Today, World's Finest Comics is the largest quarterly comic magazine in the world . . . and, of course, features BATMAN and ROBIN.



KING OF SERIALS — In late 1942, three major film studios bid for the serial rights to BATMAN and ROBIN . . . after observing the meteoric rise of these comic heroes. Because the owners were convinced that one studio would devote special attention, time and money to BATMAN, they selected Columbia pictures to translate BATMAN and ROBIN to the screen. Released in late Summer, 1943, this 15-episode serial is already breaking booking records . . . and attendance records. Columbia forecasts that more than 4,000 theatres will play BATMAN and ROBIN in the first year alone!

HERE IT IS!

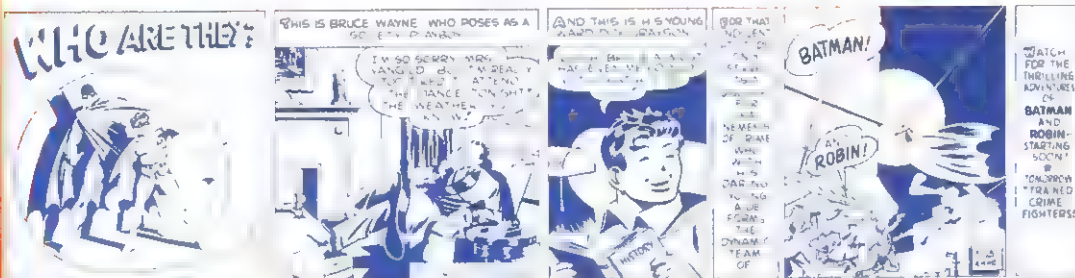


By special arrangement with the producers of the BATMAN and ROBIN comic strip, the McClure Newspaper Syndicate is able to provide subscribing newspapers with a complete week's set of introductory strips free of charge. This preliminary series has been produced to supplement your regular run-of-paper teaser ads and introductory ads. This is a new and novel promotion: the strips are exciting in themselves and extremely valuable in building interest in BATMAN'S forthcoming adventures.

BATMAN AND ROBIN

Sentinels of the Law

By BOB KANE



BATMAN AND ROBIN

Trained Crime-Fighters

By BOB KANE



BATMAN AND ROBIN

Meet Alfred!

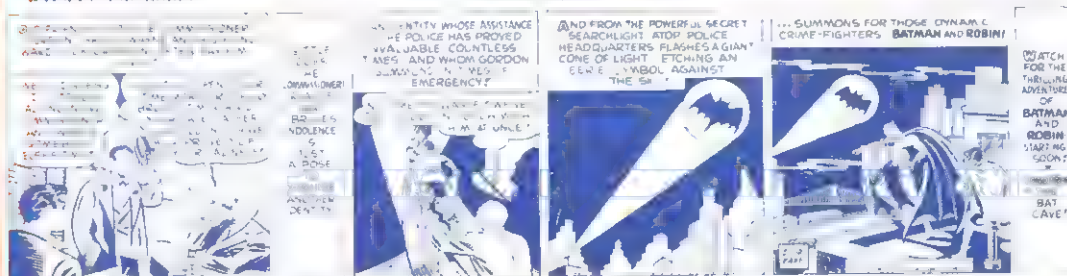
By BOB KANE



BATMAN AND ROBIN

The Bat Signal!

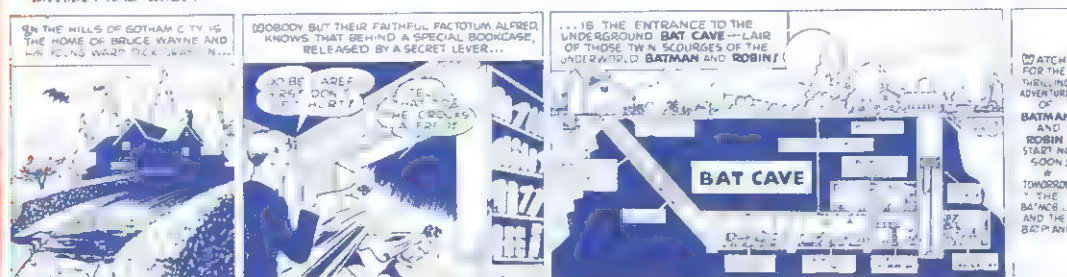
By BOB KANE



BATMAN AND ROBIN

The Bat Cave!

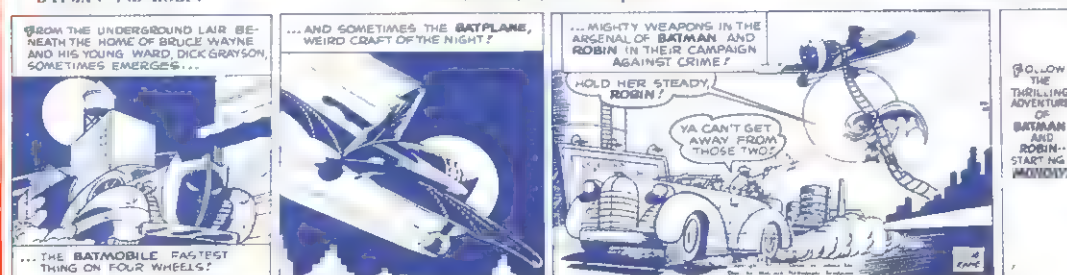
By BOB KANE



BATMAN AND ROBIN

The Batmobile and the Batplane!

By BOB KANE



BATMAN AND ROBIN

By BOB KANE



BY BOB KANE



By BOB KANE



By BOB KANE



By BOB KANE



By BOB KANE

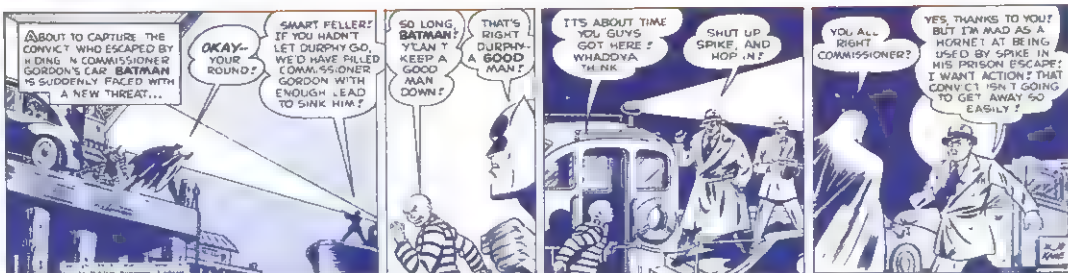


SECOND WEEK DAILY STRIPS

BATMAN AND ROBIN

Forced Exchange!

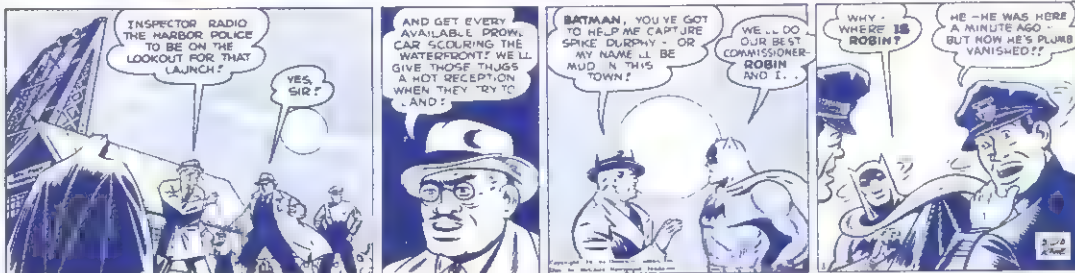
By BOB KANE



BATMAN AND ROBIN

A Sudden Disappearance!

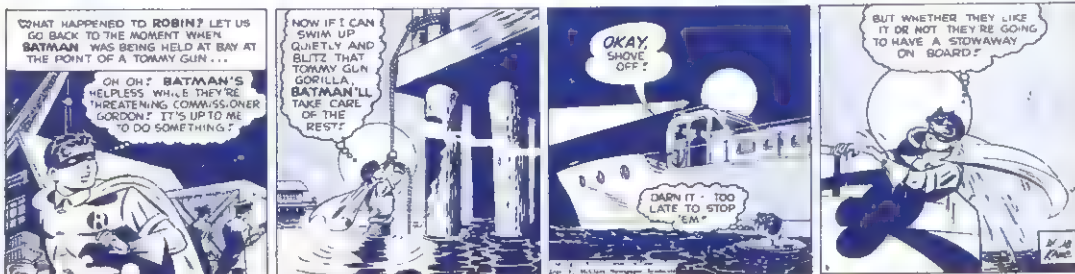
By BOB KANE



BATMAN AND ROBIN

Uninvited Guest

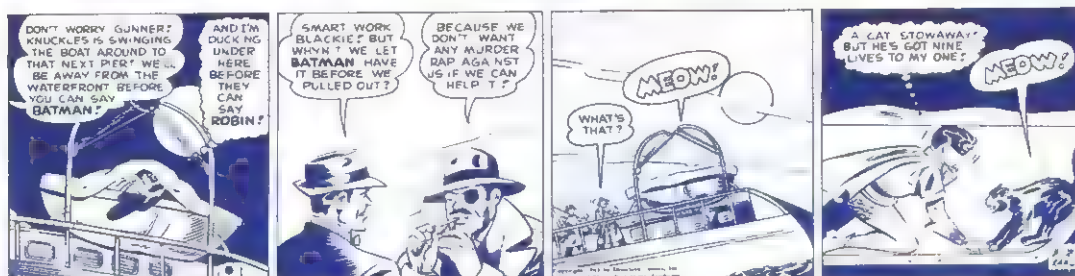
By BOB KANE



BATMAN AND ROBIN

The Cat's Meow!

By BOB KANE



BATMAN AND ROBIN

"Cat-Bird" in Action

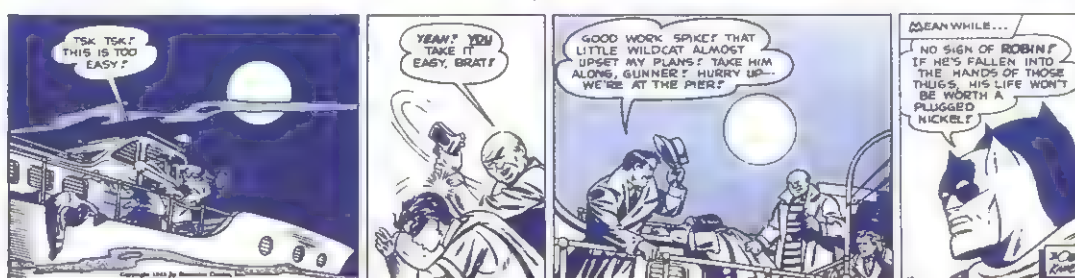
By BOB KANE



BATMAN AND ROBIN

Captive!

By BOB KANE



SUNDAY TABLOID AND HALF PAGES



PROMOTION

Supplied In Mat Form




HERE COMES BATMAN

Yes, here comes that champion of justice and nemesis of evil . . . mighty BATMAN! With his young companion ROBIN, the Boy Wonder, BATMAN outwits even the most cunning criminal . . . outfights the most villainous thugs

And here's good news for you folks who read this paper. This action-packed adventure comic strip will appear soon right in these pages. Watch for it!

YOUR PAPER



ROBIN!
ARE YOU READY
FOR SOME REAL
ACTION?

**ALL SET,
BATMAN!**
I'LL MEET YOU
IN THIS
NEWSPAPER
NEXT MONDAY!



BATMAN AND ROBIN
are coming! LOOK FOR THEM!

Like a lot of action in your comic strips? Intriguing mysteries? Daring deeds, chuckling humor, just a little (not too much) love interest? Then BATMAN and ROBIN is just right for you! Follow their adventures in

YOUR PAPER

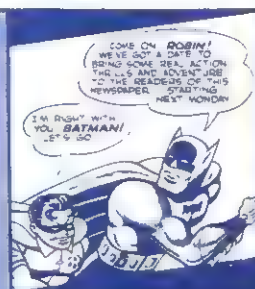
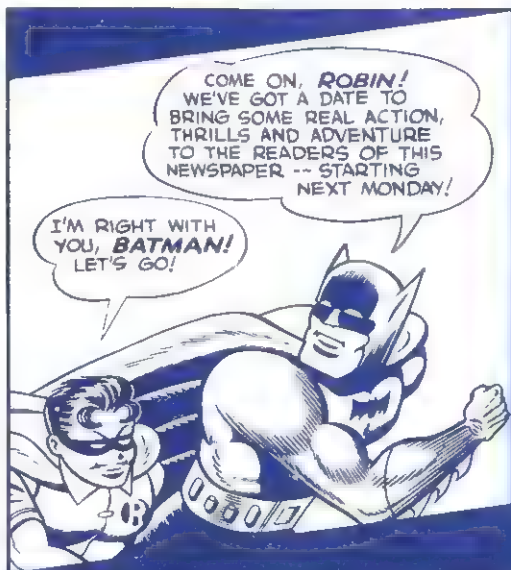


LOOK OUT!
*They're
Coming!*

Yes, they're coming . . . smashing the underworld fighting for justice . . . BATMAN and his young companion, ROBIN, the Boy Wonder!

They're coming . . . but only evildoers need to LOOK OUT! The rest of you folks who love thrills and adventures . . . just look for BATMAN and ROBIN in their action-packed comic strip in

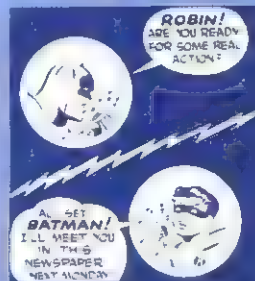
YOUR PAPER



**CAPTURED-
BATMAN and
ROBIN!**

America's most thrilling
adventure team has
joined our comics fami-
ly. Watch for BATMAN
and ROBIN in

YOUR PAPER



**What is the
BATPLANE?**

You'll find the answer in that
thrilling adventure comic strip—
BATMAN and ROBIN—appearing in

YOUR PAPER

**What is the
BATMOBILE?**

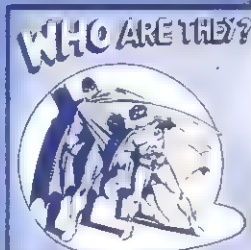
Look for the answer in the thrill-
ing adventure comic strip—BAT-
MAN and ROBIN—appearing in

YOUR PAPER

**Who is the
PENGUIN?**

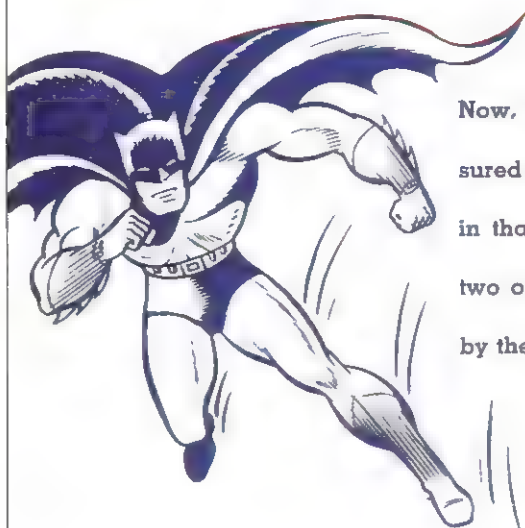
You'll find the answer in that
thrilling full color adventure comic
strip—BATMAN and ROBIN—ap-
pearing in next Sunday's

YOUR PAPER



DON'T DELAY--

**SECURE THIS OUTSTANDING
FEATURE FOR YOUR READERS!**



Now, available to newspapers for the first time, BATMAN and ROBIN is as-
sured of broad, immediate and enthusiastic acceptance. This strip is unique
in that it has been tested and proved by actual mass acceptance in those
two other mass media, magazines and movies. Conceived and developed
by the producers of sensational Superman . . . released and serviced (like
Superman) by the McClure Syndicate, BATMAN and ROBIN is
destined for a top-ranking place in newspaper comics. Don't de-
lay . . . secure this comic feature for YOUR readers . . . today!

WRITE • WIRE • PHONE

MCCLURE NEWSPAPER SYNDICATE

75 WEST STREET (6) • NEW YORK



The McClure Promotional Book

In 1943, the McClure Newspaper Syndicate distributed a tabloid-size promotional book to newspaper editors promoting their newest strip, *Batman and Robin*. Probably distributed before the strip's release, the book's copy was written so it could remain usable after the strip began. The book is reprinted here in its two-color format, but in a reduced size (the original measured 11" x 16 3/4").

Most of the book's artwork was recycled from existing material. The cover and several promotional ads (pages 27, 36, 37) use the spotlight pose that first appeared on the cover of *Batman* #9 (February-March, 1942).

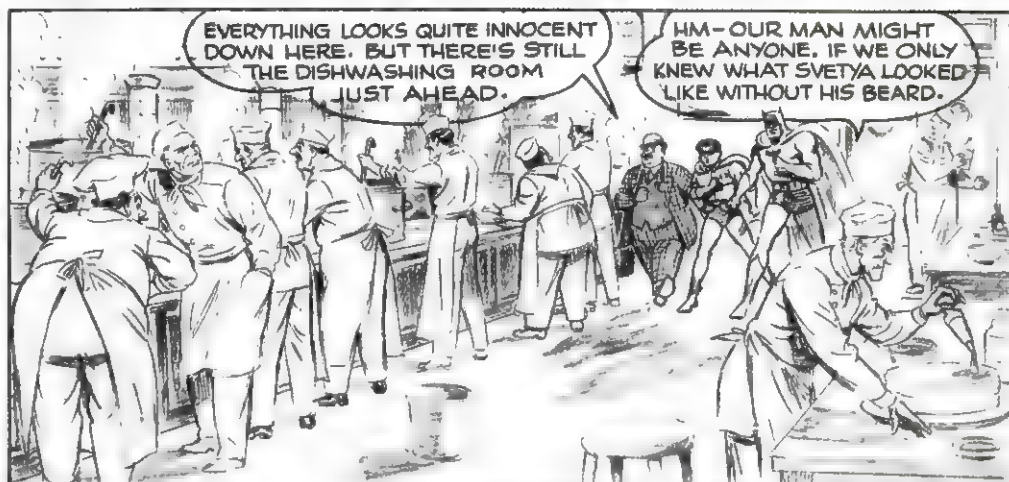
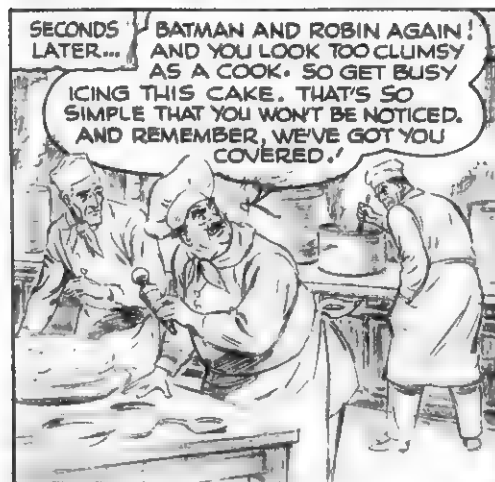
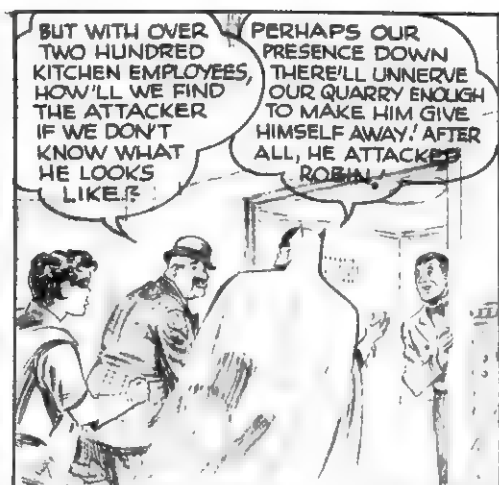
Dick Sprang's illustration of a running Robin and Batman (page 37) first appeared on the cover of *World's Finest Comics* #10 (Summer, 1943). While the cover was a cut and paste job using existing artwork, the pose was actually taken from a story that eventually appeared in *Detective Comics* #84 (February, 1944). Sprang began illustrating Batman comic book stories in 1941, but his work had been inventoried until 1943 and a large backlog existed.

The illustration of a running Batman (page 37) is another pickup from a Sprang story. It is a very slightly modified version of a panel from *Batman* #21 (February-March, 1944).

While the promotional book depicts the introduction and initial two weeks of the strip, artwork was finished up to at least week four. A panel depicting use of the belt radios (pages 36 and 37) was picked up from daily #19.

A Jack Burnley illustration was used for the 1943 movie serial reference on page 31. The serial art generally did not resemble the comic characters, which is probably why a poster or similar art was not selected.

"It may have been done as a promotion for the beginning of the serial," recalls Burnley. "I remember doing it and I remember it was a promotion feature; it was not a cover or part of a story. I pencilled and inked it and Ray [Burnley] may have watercolored it, but I think it was a wash drawing. He could have [inked] backgrounds, too. I could do [watercoloring], but he was better at it than I; he dabbled in painting. My work had always been just black and white." ■



Above: Jack Burnley's pencils to the top half of Sunday #127 (page 170) as they appeared before inking. Below: the bottom portion of Sunday #128 (page 171) as it appeared when pencilled and lettered.



Batman – Backward Looking and Forward Leaning

by Alvin Schwartz

Seen from a distance, all the comics superheroes are part of a single cultural landscape. But on closer view, important differences reveal themselves. I have scripted stories for almost all the major DC superhero comic books, with heavy emphasis on *Batman* and *Superman*. Having had my say about Superman elsewhere,* in this volume, I will address some of the distinguishing qualities of Batman. I shall touch upon my own feelings and preferences in the course of scripting what now appears to be an enormous river of newspaper and comic book stories. And in doing so, I hope to provide a view from the ground that until now has not been available. Most previous commentary has, from what I've seen, presented the broad satellite view, and cultural analyses written from too high up have a tendency to overgeneralize, so that distinctive features get overlooked. For example, Batman's longtime editor, Jack Schiff, is the only one to my knowledge who pointed out the unique qualities of light and dark, of polarized contrast in the drawing style that Bob Kane introduced and that Tim Burton recaptured so effectively in the recent *Batman* movie. I intend to build further on Jack's important awareness in order to show what makes Batman different within the arcana of superhero style. Since popular culture in all its major forms is a powerful and direct expression of the current psychic atmosphere, as Andy Warhol understood so well, the better we grasp it in its details, the better we are able to see ourselves.

But before we talk about the genus Batman, we need to consider the superhero family. And for that, I'd like to advance a few propositions about the broader class of just plain heroes.

There are momentary and spontaneous acts of heroism that win instant accolades and then pass from notice. A man plunges into icy waters to rescue a drowning child. A fireman risks his life to save the occupants of a burning building. And, of course, there are the invisible forms of heroism, stretching over decades, earning no direct accolades because they surpass our narrow attention spans: such as a mother of limited means raising a child and single-handedly providing nurture, security, education and love. At the same time, we regard this as part of the role of motherhood in general. Everybody's so in favor of mother-

hood, it becomes a mere cliché. So while we all too frequently overlook the individual mother's heroism, we raise the role itself to mythic proportions. The mother image in its various nurturing forms dominates almost all cultures. In our need for superheroes as role models, the mother image is essentially generic. It's where we believe that love in its best human form begins. But once beyond that, heroism as a role, as a lifestyle, becomes depersonalized. It becomes specialized. We learn to recognize it because it is wearing a uniform. So we have the heroic professions—especially the soldier and the policeman. How often do even dictators manage to puff themselves up in heroic garments by donning a military uniform?

On the other hand, when there are too many uniforms present, the specialized hero dons an anti-uniform. Thus, in our own culture, when the West was being settled, a special kind of non-uniformed hero appeared among the uniformed minions of the expanding republic. The scout—the singularly undisciplined, highly individual and totally free hero, i.e., Daniel Boone, Davey Crockett, Kit Carson and the like, was celebrated in comics by characters such as Tomahawk (which I also wrote occasionally) and through whom the mythic aura of his historic progenitors, gave to his coonskin cap and non-regulation garb of homespun and leather, the status of another sort of uniform.

We are all too familiar today with a similar phenomenon in the style of dress of the typical guerrilla fighter in his or her fatigues and informal camouflage—often enough masked—a hero, a freedom fighter, from one perspective; a villain, a terrorist from another, suggesting that there is an affinity between heroes and villains of an important order. One of the terrorist's progenitors, the pirate, was certainly a terrorist on the high seas, unless his name happened to be Francis Drake and one happened to be English, in which case one would have regarded Drake as a hero. In any case, in the standardized figure of the guerrilla fighter, we recognize still another species of uniform. Mythically speaking, it seems inescapable that the forces of order and the forces of disorder all struggle for recognition by a distinguishing sort of dress; one that separates them from one another and at the same time is an expression of their role, from at least one perspective, as heroes.

We are now prepared to consider the distinct way the hero has altered in popular culture by noting how our interest has shifted from such real-life heroes as the frontiersman, the soldier, the pirate and the policeman

*In my essay, *The Real Secret of Superman's Identity*, *Children's Literature*, Vol. 5, edited by Francelia Butler, Temple University Press 1976.

to heroes of pure fantasy—the superheroes of the comic strip world. How did the latter ever manage to gain such ascendancy over earlier heroic models? What psychic or social change does that new ascendancy reflect?

The evolution, which occurred over only a few decades, is a fascinating one. However, here is where we run into that lack of detail with which most cultural anthropologists view the comics. This is because the superheroes are seen almost entirely as a family. For example, historians of culture will speak of Gothic as a style, but within that style, closer examination reveals very distinct characteristics marking the unfolding and development of a long process. Similarly, closer examination reveals significant differences among the superheroes, reflecting the gradual infiltration of new cultural tendencies. But then too, the process during which the superheroes seized the stage occurred over a relatively short time.

Batman particularly reveals individual characteristics that make him especially useful for understanding the changes in our way of reflecting the world. Indeed, it seems to me that the character effectively serves as a major connecting point, a bridge between the hero of the past and the superhero of today. In other words, the strip offers us a means for better understanding the major changes in our psychic outlook that have been occurring over the past several decades.

In seeking to discover how yesterday's heroes in uniform evolved into today's caped superheroes, I was led to re-examine the various childhoods of my three sons, now grown. When my oldest son was less than six years old, he accumulated, in what we called his "costume box," assemblages of clothing and appurtenances that enabled him to become a pirate, a cowboy, an Indian, a swashbuckling d'Artagnan, depending on what his imagination proposed. It was particularly interesting when one of our occasional visitors, Dr. Bela Mittleman, a well-known child psychologist of the day, asked my son why he liked to dress up. My son unhesitatingly replied: "So nobody will know who I am."

By the time my third and youngest son succeeded to the stage of the costume box, some sixteen years had passed and certain very significant changes had taken place in the box. Most of the outfits in this later collection came with capes representing a totally new breed of superhero. Superman and Batman figured prominently among these. There were no Indian, pirate or cowboy costumes. Anachronistically, d'Artagnan, the legendary great swordsman remained, although there were times when my youngest may have confused him with Errol Flynn, then prominently featured on television reruns. And d'Artagnan also wore a cape. But it was the more recent crop of caped crusaders who really carried the day. And each of them would literally acknowledge in story after story that the reason for his costume was "so nobody will know who I am." I say "his" costume advisedly, since such super heroines as

appeared were almost always spinoffs of the male characters. Women had not yet broken out of the role of generic heroines. They had only limited access to the superhero pantheon because the mother image was still so dominant. This is changing as women break free of the social requirement to specialize in motherhood.

In any case, I was led to ask myself what exactly had changed between the time of my oldest son's costume box and that of my youngest? Cowboys and Indians and pirates didn't concern themselves with concealing their identity, although my number one son used them to conceal his. He had also had access to *Superman*, *Batman* and other superhero comics, since I had already been writing them for some years, and they formed a not inconsiderable part of his reading. Yet there wasn't a single caped crusader in his costume box—except, of course, d'Artagnan. For some reason, my second son didn't have a costume box. He was preoccupied with pond life and collected bottles of stagnant water, kept snakes and frogs and occasional turtles and somehow never got involved with comics like his brothers. Perhaps the older heroes had lost a certain distinctness by the time he came along. Because when it was finally number three son's turn, his costume box, as I said, turned out to be one in which the comics superheroes had thoroughly displaced his oldest brother's pirates, cowboys and Indians. What had happened culturally to bring about such a radical change of hero archetypes?

Here we can observe just how popular culture, and particularly the superhero comics, powerfully reflect changes in our way of viewing the world. What stands out for me is that just about each and every superhero comic expresses the need, revealed by my six year old son, to keep one's secret self and one's super self separated, because once the world recognized the super self and the ordinary self as one and the same, the game would be given away. The effect would be like the stroke of midnight for Cinderella at the ball. All the magic would have been swallowed up in the pumpkin. In the comics, interestingly enough, the super self is the public self—the one that is known in the world as the performer of great and noble deeds in defense of law, of values and of country. This matter of possessing a uniformed secret identity is merely the expression in a broad literary form of a psychic reality that we all share. It is why story plays such an important part in our lives, allowing us at those times which happen to us all in varying degrees—times when we have no *real* outlet—to lead in *imagination* a hidden life of heroism which reflects our best aspirations. On the wings of imagination, one soars. But no one must know. Because without the disguise, the imagination falters before the technical-rational contemporary world. Who's going to accept the fact that Joe Everyman, and, at long last, Jill Everywoman, is really the caped mystery creature who keeps the world on the straight and narrow? To allow

the imagination and reality to come together is in fact dangerous. Someone who flies in imagination might be tempted to try it in real life—with disastrous results. Something like this is happening now in our inner cities.

But this does not explain why the old heroes, the cowboy, the Indian and the pirate have been dislodged from the costume box by the new superheroes. What has happened in the world to make the old costumes irrelevant and the new ones so powerful? Note first that the old frontiers—the boundless oceans and the limitless lands of the west—represented, not a nostalgia, but a profound connection with the past. We looked back to yesterday for our heroes. But the new frontiers lie in boundless space—in intergalactic exploration and in science, in recombinant DNA, in sub-atomic mysteries and the technology that follows after them. They stand in our future rather than in our past. A certain sense of boundlessness has seized the human psyche in a way that has never happened before. Sometimes, indeed, that boundlessness can be painful. Men often feel lost and disoriented in a universe grown too large and mysterious for them. Be that as it may, at some point between the two World Wars, mankind's way of looking back to tradition and to the past for its values was transmuted into a forward looking, even optimistic leaning upon the possibilities of the future. Because the psyche had suddenly acquired a vast and unfathomable cosmic home rather than an earthly one, the caped superheroes of the day, symbolically representing the new cosmic outlook, appeared. It was as though they were responding to a need to make the unfathomable more manageable. In story form, they opened a window on broader human possibilities. But what they were really doing was providing a means of somehow domesticating a universe suddenly become strange and unfamiliar.

The cape is an interesting feature of the whole superhero makeup. If we examine it non-literally, purely for its imagery—as drawn and used in the comics—it is the nearest thing to being winged. The caped superheroes always seem to be in flight. The cape thus represents something dashing, something flowing, something spread out on the wind during forward motion. It is the imagination in full flight toward undiscovered galaxies.

This much we can say in general about our superheroes. But now we draw closer and examine the specific character of Batman. Right at the outset, we make an interesting discovery. Like all the others, Batman reveals his connection with the new world of technology as it presents itself through such artifacts as the Batmobile, the Batplane and various utility belt gadgets. As a caped adventurer, he too flies imaginatively to the stars. But not totally. He does not wholly lean toward the future. In his divided persona, as Bruce Wayne, wealthy playboy, and as Batman, he seems to look two ways. As soon as we connect Batman with Bruce Wayne, we suddenly return to the nineteenth, even the eighteenth century, to the image of the hero as

aristocrat. Bruce has all the attributes. He is no d'Artagnan, who was of humble origin. He was, if we use the Three Musketeers as a template, more akin to the aristocratic and highborn Athos. Bruce is wealthy, he doesn't work, he has a servant. Indeed, that servant, Alfred the butler, has powerful antecedents in literary tradition, reaching from P.G. Wodehouse's Jeeves all the way back to Don Quixote's wily Sancho Panza.

It may be noticed that I have little to say here about Robin. In my own view, the original Dick Grayson/Robin was little more than an editorial imposition on an already roundly conceived character, a kind of marketing afterthought in which an appeal to children was presumably heightened by the presence of a juvenile. There will be those who'll disagree strongly with this proposition, but I always felt that way when writing Batman, and this was particularly the case with the newspaper strip, which was meant to appeal to a more adult audience. Robin, as he was then, was just so much excess baggage that had to be trundled along and fitted into the plot somehow. He was too good to be real, even in the comic strip sense. Indeed, one of Batman's strongest progenitors, *The Phantom Detective*, a monthly pulp novel written for many years by my late friend, Charles Greene, was certainly not intended for children. *The Phantom Detective* also had a wealthy protagonist with an aristocratic private name, a man servant, and made copious use of other identities. Except that they were Holmesian disguises, not alter-egos. The line from Sherlock Holmes to the Phantom Detective and then to Batman is quite traceable. And Batman reflects the change from hero to superhero and, unlike *The Phantom Detective*, is much more a creature of the expanded universe. But like *The Phantom Detective*, *Batman* is not essentially a children's story (which may well be why children like it). The best proof of this is the success of the 1989 *Batman* feature film—a film that owes much to the absence of Robin. There is now a new Robin, one more attuned to the modern ethos, computer literate as all today's bright youngsters are likely to be and who, in some cases, surpasses Batman as a detective. Depending on how well this is handled, it would appear that some sense of the way the process works will finally make its way into the feature so that perhaps the new version of Robin will open the way for Batman to be at home with the changes that are necessarily ahead.

How much of all this did Bob Kane, or Bill Finger who helped him develop the Batman strip in verbal form, actually have in mind? Probably none of it. What they created was direct and intuitive and not self-conscious. Popular culture is always directly reflexive, and rarely conscious of what it's reflecting. I was no more conscious of these factors than they were at the time I was writing Batman. And I offer these conscious reflections here as afterthoughts, after twenty years of marketing experience which included the pioneering of the

now widely used method of psychographics for determining consumer preferences. So what I really offer here are modes of categorizing, of setting the characteristics of the strip within an operational context.

Bruce Wayne, we can then say, is the past. His Batman persona is the reaching out toward the future. For Batman is, more than any of the others, a peculiar blend of futurism and old-fashioned derring-do. He straddles the change between the hero of yesterday and the hero of tomorrow. For while, as I already mentioned, the Batmobile, the Batplane, the utility belt, the gadgets all trench on the technological, at the same time, the Batbolo, the ropes, the skillful trapeze work, the hand-to-hand fighting skills all harken back to earlier models like Zorro and d'Artagnan. So Batman stands between past and present, a representative of the shift from yesterday's earth-bound traditions to tomorrow's galactic potential. Janus-faced, he looks both ways. In Batman, we can see the transition from yesterday's heroes to today's superheroes actually taking place.

This dual vision even reveals itself in the major Batman villains, who are, psychologically, simply fragmented aspects of the Batman personality. I refer particularly to Joker and Penguin. With his umbrellas, Penguin looks back to an earlier technology. Joker employs far more sophisticated means. He is at once more technological and more psychological. At the same time, he is more ancient and more archetypal, harkening back to the traditional character of the Trickster, cognate with Loki, that mischief maker of the Norse pantheon, and certainly with Carl Jung's own universalized version, the Shadow. Each represents respectively the forward and the backward looking elements of the strip's personality.

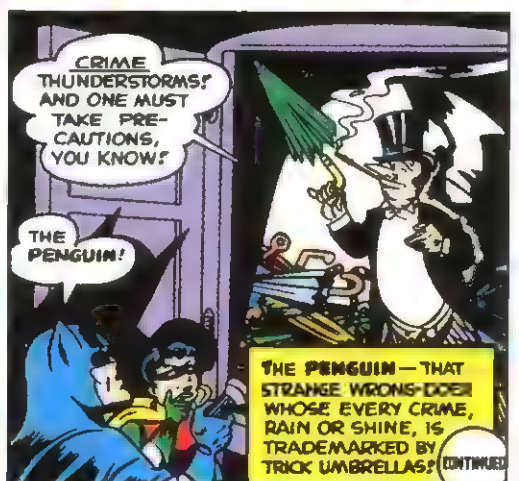
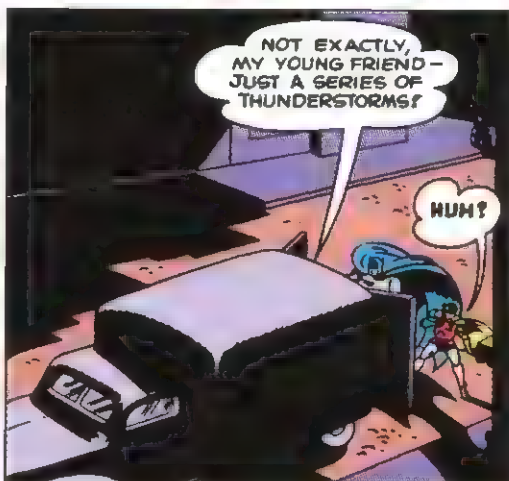
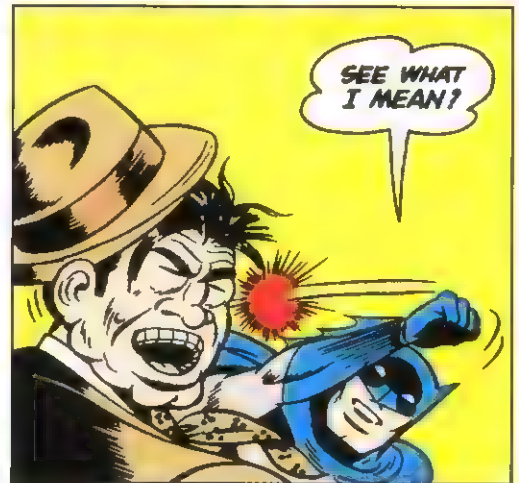
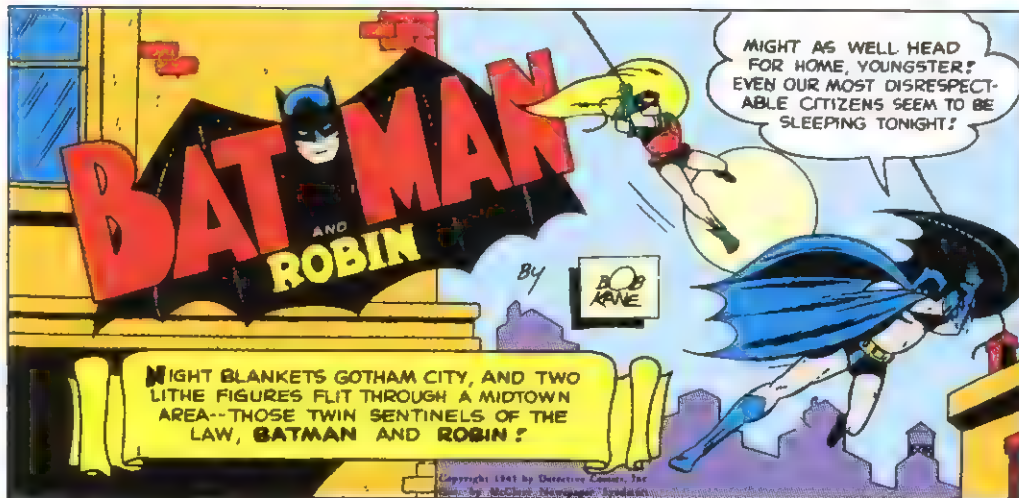
But there is another aspect of Batman in which it also differs from the other superhero comics. We might first notice this in the drawing style itself. As I mentioned, editor Jack Schiff was perhaps the first, as far as I know, to call attention to the strong use of light and dark in the style developed by Bob Kane. This extreme polarity of tone is particularly noticeable in the full Sunday continuities where the page attains its most effective visual expression, whether Kane himself does it or one of his ghosts. It doesn't matter. The style was set by Kane. And beautifully realized in the movie version by Tim Burton.

But the whole strip is a study in polarity—an accurate simulacrum of the way the psyche works. As the bat on which the superhero founds his identity is a creature of the night, so also is Batman. The Batsignal that summons him to Commissioner Gordon's headquarters is only visible at night. And the underworld against which Batman's efforts are directed is also a night world. As anyone who has dabbled in psychology will recognize, the stage on which Batman appears is subliminal. The grotesque underworld is more

Batman's milieu than that of the other superheroes. The others all have their own distinct characteristics but most of them operate in daylight. But the rather direct affinity for darkness and night happens to be the esthetic mode that gives the Batman strip its distinctive somberness. In it, the psyche swings between the rational pre-twentieth century world of Bruce Wayne and the simple traditions of the past to the irrational dark depths of the underworld. It speaks a truth of its own, as the psyche blindly confronts the dark side of our new cosmic civilization, the side of growing crime, drug wars and terrorism. In its own way, it is less optimistic than most of the other superhero strips. At the same time, it is perhaps a more truthful rendition of where, psychically speaking, we actually are. And for that reason there is both a kind of gloom, a heaviness in the drawings themselves, as though the unhindered flight of Superman, for example, is, in Batman, somewhat weighed down by too deep an intuition of the dark side of the world of tomorrow.

Popular culture reflects realities about ourselves without consciously setting out to do so. It is, we might say, primary literature. It provides the ambience out of which more conscious literature is made, the latter being, in the final analysis, a secondary elaboration. Batman is very much that kind of "primary" literature. That's why, when it's at its best, it can be so powerful.

When I say, "at its best," I must admit that there were times when certain types of stories became pure "camp"—as though Batman were kidding himself. This would occur when we went overboard on burlesquing the fight scenes, overdoing the onomatopoeic sounds—the "pows," the "biffs" and the like, and then introducing bits of cute doggerel in the dialogue to rhyme with the sounds and the complaints of the soundly-trounced villains. Because suddenly it wasn't serious anymore. The strip seemed to be saying: "Just kidding, fellas. We don't really mean it." I was never really comfortable seeing this type of story since I felt it detracted from Batman's real punch—the double entendre being wholly intentional. The newspaper strip was least guilty of these departures from the character's real strength. And probably the worst offender was the 1949 *Batman and Robin* serial done by Columbia Pictures. How much this kind of self-denigration of the character contributed to reducing its popularity is hard to say, but most likely it was damaging. At its best, and as originally conceived by Kane with his heavy contrasts, Batman is powerful, more disturbing, perhaps even less entertaining than the other superheroes. The strip tends to look both ways. It makes us aware of what we have lost without being quite clear about what we are gaining. For that reason, it may in its own way be more important. For it seems as though this is very much the way things really are as we head perplexedly into the twenty-first century.



BATMAN AND ROBIN

Copyright 1961 by Detective Comics, Inc.
 Created by Bob Kane
 Story by McLeod Newspaper Syndicate

WOOPING DOWN UPON THE SCENE OF A ROBBERY, BATMAN AND ROBIN DISCOVER THE LOOT TO BE A TRUCKLOAD OF UMBRELLAS--- AND THE MAN BEHIND THE THEFT, THEIR ANCIENT ENEMY---

THE PENGUIN?

AND WE'VE GOT HIM CORNERED!

NOT WHILE I HAVE AN UMBRELLA IN MY HAND!

LOOK OUT, ROBIN-- YOUR EYES!

TA-TA--- OR SHOULD I SAY HA-HA?

WHY--- WHY--- THAT WASN'T ACID? IT'S NOTHING BUT---

---WATER! THAT PLUMP LITTLE ROGUE TRICKED US WITH AN UMBRELLA VERSION OF A WATER PISTOL! WHAT CHUMPS WE ARE!

TOO LATE TO OVERTAKE HIM NOW! MAYBE THOSE THUGS WE CAUGHT KNOW WHAT HIS PLANS ARE!

NAW, WE DON'T KNOW WHAT THE PENGUIN IS UP TO--- WE DON'T EVEN KNOW WHERE HE'S HIDING OUT!

WE JUST FOLLOW ORDERS TO ROB THIS UMBRELLA STORE!

C'MON, ROBIN--- WE'RE WASTING OUR TIME! LET'S TURN THESE SMALL FRY OVER TO THE POLICE!

LATER, AS THE FAMED CRIME-FIGHTERS RACE HOMEWARD...

RIDDLE N° 899: THE PENGUIN ON THE LOOSE--- PLUS A NEW STOCK OF UMBRELLAS--- EQUALS QUESTION-MARK?

EQUALS CRIME-THUNDERSTORMS, ROBIN! THAT MUCH WE CAN EXPECT!

SKILLFUL HANDS GUIDE THE BATMOBILE INTO AN OLD BARN--- CAMOUFLAGED ENTRANCE TO THE SECRET UNDERGROUND BAT CAVE...

OLD DERELICT BARN

WAYNE HOME

REINFORCED CONCRETE

BAT CAVE

BATMAN'S SECURITY STUDY

SO WE'LL HAVE TO KEEP OUR EYES GLUED TO THE BAROMETER FOR SIGNS OF FOUL WEATHER!

BATPLANE'S GARAGE

BATMOBILE'S GARAGE

BATMAN'S SHOP

SECRET LABORATORY

AND SOON, TWO FIGURES EMERGE IN THE LIBRARY OF BRUCE WAYNE AND HIS YOUNG WARD, DICK GRAYSON...

AH, GOOD EVENING, SIR! I TOOK THE LIBRARY OF PREPARING A BIT OF A SNACK-- COLD PHEASANT, SIR!

PHEASANT? UGH! HAVEN'T WE HAD ENOUGH OF ONE BIRD TONIGHT?

IGNORE HIM, ALFRED! HE'S GOT THE PENGUIN ON HIS MIND!

AND THE PENGUIN, AS USUAL, HAS UMBRELLAS ON HIS MIND!


HMM... THIS MAKES A FINE CANE-SWORD NOW! YES, I SHALL EASILY BE ABLE TO REPLENISH MY ARSENAL FROM THIS EXCELLENT SUPPLY... AND STILL HAVE ENOUGH LEFT OVER FOR MY PLANS...

...INCLUDING THIS PARTICULAR UMBRELLA WHICH I INTEND TO SELL TO ONE MAN--- AMOS Q. PINCHBECK, THE RICHEST AND MOST ECCENTRIC MAN IN GOTHAM CITY!

I'LL HAVE THESE SENT OUT AT ONCE, MR. PINCHBECK!

GOOD, GOOD! BUT MAKE SURE YOU TAKE EXTRA LARGE STEPS WHEN YOU LEAVE THE ROOM! I DON'T WANT THE CARPET WORN OUT YET--- IT'S ONLY 32 YEARS OLD!

AN ODD CHARACTER, AMOS Q.--- AND WHEN YOU PIT AN ODD CRIMINAL AGAINST HIM, YOU CAN EXPECT ODD HAPPENINGS! *Continued*




BATMAN AND ROBIN

THE PENGUIN, ANCIENT ENEMY OF THE BATMAN AND ROBIN, HAS SUCCESSFULLY STOLEN A STOCK OF UMBRELLAS, ONE OF WHICH HE INTENDS TO SELL TO AMOS Q. PINCHBECK, GOTHAM CITY'S RICHEST AND MOST ECCENTRIC CITIZEN...

HARUMPH? IT'S 5:33 $\frac{1}{2}$ ---TIME FOR ME TO LEAVE! I'LL DELIVER THAT LAST LETTER MYSELF---IT'S IN THE APARTMENT HOUSE NEXT TO MINE! SAVES POSTAGE! HARUMPH!

Y-YES MR. PINCHBECK...ER...SHALL I CALL A CAB, SIR? IT'S RAINING QUITE HARD!




CAB? OUTLANDISH EXTRAVAGANCE! NEVER USE AUTOMOBILES, ANYHOW? TOO FAST! ALWAYS WALK---RAIN OR SHINE! HARUMPH!

AND AN UMBRELLA, OF COURSE, IS TOO EXPENSIVE--YOU OLD SKINFLINT!

A FEW MINUTES BEFORE, AT THE ENTRANCE TO THE PINCHBECK BUILDING, THE PENGUIN, IN DISGUISE, HAS INITIATED A SEEMINGLY PROFITLESS VENTURE...


REGARD THIS GEM OF AN UMBRELLA, LADIES AND GENTLEMEN---A BEAUTIFUL SILKEN CANOPY TO SHELTER YOUR CRANIUMS FROM INCLEMENT WEATHER---AND ONLY FIVE CENTS?

DON'T KNOW WHAT HE'S GABBING ABOUT, BUT IF HE WANTS TO SELL UMBRELLAS FOR A NICKEL, I'M TAKING ONE!



ONE AT A TIME, PLEASE! ONLY FIVE CENTS---THAT'S RIGHT!

UMBRELLAS---FIVE CENTS?? HMM... A SHREWD PEDDLER---HE'S GOT THE RIGHT IDEA---NONE OF THOSE FANCY PRICES! HMMM---A GOOD INVESTMENT, AMOS Q.!




THIS HAD BETTER BE GOOD---OR YOU'LL HAVE TO REFUND MY MONEY! HARUMPH!

OH, IT'S GOOD, SIR! FOR ME! MY PLANS HAVE WORKED! I'VE SOLD HIM THE UMBRELLA I INTENDED FOR HIM!



MY WORD---AMOS Q. PINCHBECK BUYING AN UMBRELLA! I BELIEVE I'LL INVEST IN ONE MYSELF AT THAT PRICE!

BY A SLY TRICK OF FATE, ANOTHER CUSTOMER APPROACHES--ALFRED, BUTLER EXTRAORDINARY TO BRUCE WAYNE AND HIS YOUNG WARD, DICK GRAYSON---WHO ARE IN REALITY BATMAN AND ROBIN!




LATER, AT THE WAYNE HOUSEHOLD...

A BEAUTY, IF I MUST SAY SO, GIRLS! AND ONLY FIVE CENTS! THEY MUST BE GOOD, TOO---EVEN MR. PINCHBECK PURCHASED ONE---AMOS Q. PINCHBECK!

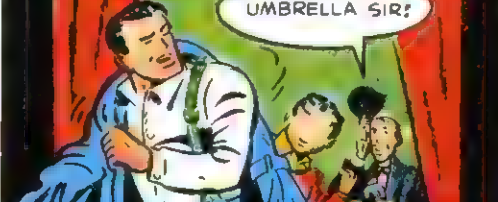
HUH? UMBRELLAS---THE PENGUIN'S TRADEMARK? HAVE A HEART, ALFRED! WE'VE HAD...

WAIT, DICK! UMBRELLAS... BARGAIN RATES... AMOS Q. PINCHBECK..




THAT'S THE PENGUIN'S TRADEMARK, ALL RIGHT! C'MON, DICK---WORK FOR THE BATMAN AND ROBIN AHEAD! THAT'S JUST THE WEATHER SIGN WE WERE LOOKING FOR! ALFRED--YOU'RE A GENIUS!

BUT ALL I DID WAS BUY AN UMBRELLA SIR!




MEANWHILE, AT THE PINCHBECK PENTHOUSE...

NOT A DROP PENETRATED! WHAT A BARGAIN--WHAT A BARGAIN! I SHALL ENJOY MY DINNER TONIGHT!



DON'T MOVE, PINCHBECK! YOU'RE COVERED! DO AS I SAY OR ELSE!... FIRST, GET RID OF YOUR SERVANTS AND GUARDS---IMMEDIATELY! REMEMBER, YOU'RE COVERED---DON'T TRY TO TURN AROUND!

WHY---WHY---VERY WELL! BUT I'LL HAVE THE LAW ON YOU---EVEN IF I CAN'T SEE YOU!



AND ON A NEIGHBORING ROOF TOP...

EVERYTHING EXACTLY ON SCHEDULE---I HAVEN'T STUDIED PINCHBECK'S HABITS FOR NOTHING! THE BEST-GUARDED RESIDENCE IN TOWN---AND SOON I SHALL POSSESS HIS FAMED JEWEL COLLECTION!



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BATMAN AND ROBIN

By BOB KANE

RETURNING TO HIS WELL-GUARDED PENTHOUSE, AFTER BUYING AN UMBRELLA AT BARGAIN RATES, AMOS Q. PINCHBECK, GOTHAM CITY'S MOST ECCENTRIC CITIZEN, OBEYS A MYSTERIOUS VOICE BEHIND HIM, ORDERING HIM TO SEND HIS SERVANTS AND GUARDS AWAY...

YOU CAN'T DO THIS TO ME! I'M THE WEALTHIEST MAN IN TOWN!

THAT'S JUST WHY I'M DOING THIS! NO ARGUMENTS, PLEASE!... NOW STEP OUTSIDE TO THE TERRACE! AND REMEMBER, YOU'RE COVERED!

MILES AWAY, A STREAMLINED JUGGERNAUT ROARS THROUGH THE NIGHT---BEARING THE BATMAN AND ROBIN!

IF SOMEBODY SOLD UMBRELLAS FOR ONLY FIVE CENTS, AND AMOS Q. PINCHBECK BOUGHT ONE, I'LL WAGER THAT SOMEBODY IS THE PENGUIN---UP TO MONKEY BUSINESS!

WHILE, ON A ROOF TOP OVERLOOKING THE PENTHOUSE, THAT WILY COLLECTOR OF UMBRELLAS, THE PENGUIN, PROCEEDS WITH HIS NEFARIOUS PLANS...

THE GRAPPLING HOOK ON THE END OF THIS LINE SHOULD FIT THE BALCONY RAIL NEATLY---

---AND I FLY THROUGH THE AIR WITH THE GREATEST OF EASE! UMBRELLAS ARE SUCH HANDY GADGETS!

I'LL HAVE THE LAW ON YOU! YOU WON'T GET AWAY WITH THIS, I TELL YOU!

BUT I AM!

THE PENGUIN, AT YOUR SERVICE! WE'VE MET BEFORE---WHEN I SOLD YOU AN UMBRELLA FOR FIVE CENTS AT 5:36 THIS EVENING!

YOU---THE PEDDLER? WHY--HOW---WHAT'S THE MEANING OF THIS? WHAT HAS THAT UMBRELLA GOT TO DO WITH IT?

I'M AFRAID YOUR I.Q. ISN'T VERY HIGH, AMOS Q.! YOU SEE, THAT VOICE YOU HEARD GIVING YOU ORDERS WAS MY VOICE---TRANSMITTED THROUGH A COMPACT RADIO SET BUILT INTO THAT UMBRELLA I SOLD YOU!

WHAT??? YOU MEAN, THERE WAS NOBODY AROUND ALL THIS TIME? YOU'RE HERE ALL ALONE?

YES---BUT HERE COME TWO TRAINED ASSISTANTS OF MINE WHO WILL KEEP YOU COMPANY WHILE I PILFER YOUR FAMED JEWEL COLLECTION!

PENGUINS! REAL LIVE PENGUINS!

AND NOW TO---SHADES OF AN OSTRICH! DO MY EYES DECEIVE ME?


NOW WE'LL SEE WHAT HAPPENS WHEN THEY GET HERE, YOU BIRD-BRAIN!

BATMAN AND ROBIN!

OH, NO! THEY WON'T GET HERE---NOT IF I CUT THAT ROPE FIRST---WITH THIS CANE-SWORD!

CONTINUED





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6 THE PENGUIN, KNOWN IN CRIMINAL CIRCLES AS "THE MAN OF A THOUSAND UMBRELLAS," HAS JUST USED ONE OF THEM TO SEND THE BATMAN AND ROBIN HURTLING DOWN FROM THE PENTHOUSE ROOF OF HIS LATEST VICTIM— WEALTHY, ECCENTRIC AMOS Q. PINCHBECK.

THAT FINISHES THE BATMAN AND ROBIN-- AND NOW I SHALL FINISH MY BUSINESS IN PEACE!

YOUR FAMOUS JEWEL COLLECTION, MR. PINCHBECK, IS NOW AT MY COMPLETE DISPOSAL! AND ALL BECAUSE YOU COULD NOT RESIST BUYING AN UMBRELLA FOR FIVE CENTS!

I'D LIKE TO WRAP IT AROUND YOUR NECK!

YOU MAY YET HAVE THE CHANCE, PINCHBECK!

NO--- IT CAN'T BE--- YOU'RE DEAD! YOU MUST BE GHOSTS!

BUT I'M NOT STAYING TO FIND OUT! I HAVE A HUNCH THAT SOMEHOW THEY'RE ALIVE!

SOONER THAN YOU EXPECT, PENGUIN!

SEE YOU ANON!

FOOLS!--- THEY FOILED MY SCHEME, BUT AT LEAST I'LL GET AWAY IN TIME TO SCHEME AGAIN, THANKS TO MY UMBRELLA PARACHUTE!

WELCOME, PENGUIN! CAN WE GIVE YOU A LIFT?

WHAT--?? A LIFE-NET??

NOT LONG AFTERWARD...

I THOUGHT YOU MIGHT PULL SOME UMBRELLA STUNT LIKE THAT, PENGUIN, SO BEFORE WE CAME HERE I TIPPED THE POLICE TO SURROUND THE PLACE WITH LIFE-NETS!

AND A LUCKY THING-- BECAUSE IT SAVED OUR LIVES WHEN YOU TOSSED US OVER THE ROOF!

PERMIT ME, PENGUIN... IT'S STARTED TO RAIN AGAIN---AND I WOULDN'T WANT YOU TO CATCH A COLD!

BAH! UMBRELLAS-- I DON'T WANT TO LOOK AT THEM!

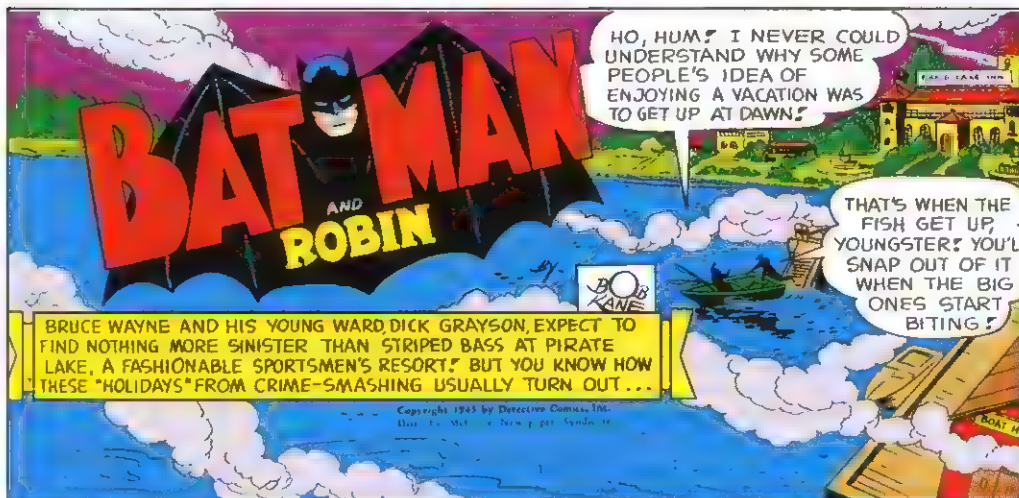
THAT'S HOW ECCENTRIC AMOS Q. PINCHBECK SEEMS TO FEEL ABOUT THEM, TOO, AS WE SEE LATER...

I MIGHT AS WELL KEEP THESE TRAINED PENGUINS AS MY BODYGUARDS! CHEAPER THAN HUMANS--- AND NO WORSE! BUT AS FOR THAT TRICK UMBRELLA--- TAKE IT AWAY!

THANKS-- WE'LL KEEP IT AS A SOUVENIR!

DID WE SAY "ECCENTRIC?"

BUT-- HARUMPH--- YOU'LL HAVE TO PAY ME BACK THE FIVE CENTS I PAID FOR IT, BATMAN!



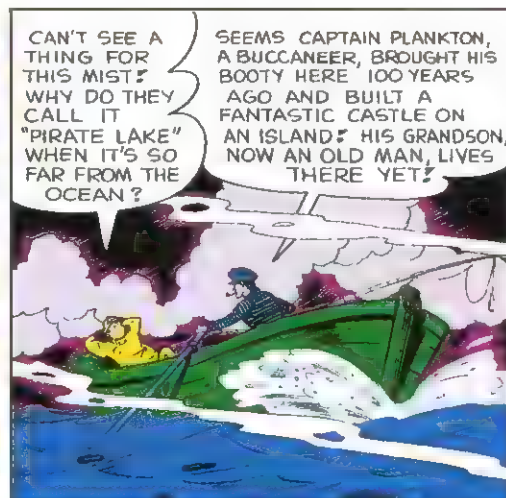
BATMAN AND ROBIN

BRUCE WAYNE AND HIS YOUNG WARD DICK GRAYSON, EXPECT TO FIND NOTHING MORE SINISTER THAN STRIPED BASS AT PIRATE LAKE, A FASHIONABLE SPORTSMEN'S RESORT! BUT YOU KNOW HOW THESE "HOLIDAYS" FROM CRIME-SMASHING USUALLY TURN OUT ...

HO, HUM? I NEVER COULD UNDERSTAND WHY SOME PEOPLE'S IDEA OF ENJOYING A VACATION WAS TO GET UP AT DAWN!

THAT'S WHEN THE FISH GET UP, YOUNGSTERS! YOU'LL SNAP OUT OF IT WHEN THE BIG ONES START BITING!

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CAN'T SEE A THING FOR THIS MIST? WHY DO THEY CALL IT "PIRATE LAKE" WHEN IT'S SO FAR FROM THE OCEAN?

SEEMS CAPTAIN PLANKTON, A BUCCANEER, BROUGHT HIS BOOTY HERE 100 YEARS AGO AND BUILT A FANTASTIC CASTLE ON AN ISLAND! HIS GRANDSON, NOW AN OLD MAN, LIVES THERE YET!



LATELY SOMEONE HAS STARTED A SILLY STORY ABOUT SEEING THE GHOST OF PLANKTON AND HIS PIRATES SAILING AROUND, AND--- GREAT SCOTT!

LOOK OUT! IT'LL RUN US DOWN!

AVAST, LUBBERS! D'YE WANT TO BE STOVE IN?



SPECTRAL FIGURES ARE GLIMPSED AS A GREAT SAILING SHIP, ARMED WITH BRASS CANNON, RUSHES PAST!

A SILLY STORY, DID YOU SAY, BRUCE?



THE DAVY JONES? THAT WAS THE NAME OF OLD PLANKTON'S SHIP! HE HAD IT DISMANTLED AND SET UP ON DRY LAND NEAR HIS CASTLE!

IT'S HEADED TOWARD THE INN, SAILING FASTER THAN I EVER SAW A FULL-RIGGED SHIP MOVE BEFORE!



COULD IT BE A MIRAGE, LIKE PEOPLE SEE SOMETIMES IN DESERT COUNTRY?

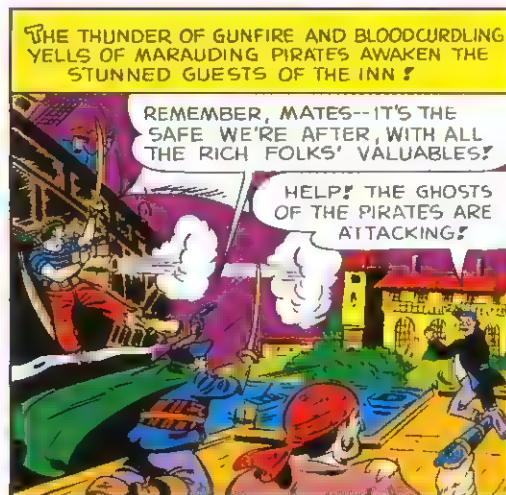
I NEVER HEARD OF A MIRAGE WITH SOUND EFFECTS!



AND SPEAKING OF SOUND---

BOOM! BOOM! BOOM! BOOM! BOOM! BOOM!

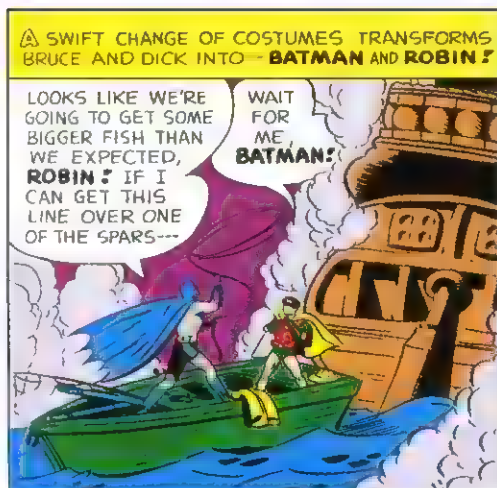
SHOTS! CANNON AND PISTOLS!



THE THUNDER OF GUNFIRE AND BLOODCURDLING YELLS OF MARAUDING PIRATES AWAKEN THE STUNNED GUESTS OF THE INN!

REMEMBER, MATES--IT'S THE SAFE WE'RE AFTER, WITH ALL THE RICH FOLKS' VALUABLES!

HELP! THE GHOSTS OF THE PIRATES ARE ATTACKING!



A SWIFT CHANGE OF COSTUMES TRANSFORMS BRUCE AND DICK INTO-- **BATMAN AND ROBIN!**

LOOKS LIKE WE'RE GOING TO GET SOME BIGGER FISH THAN WE EXPECTED, ROBIN! IF I CAN GET THIS LINE OVER ONE OF THE SPARS---

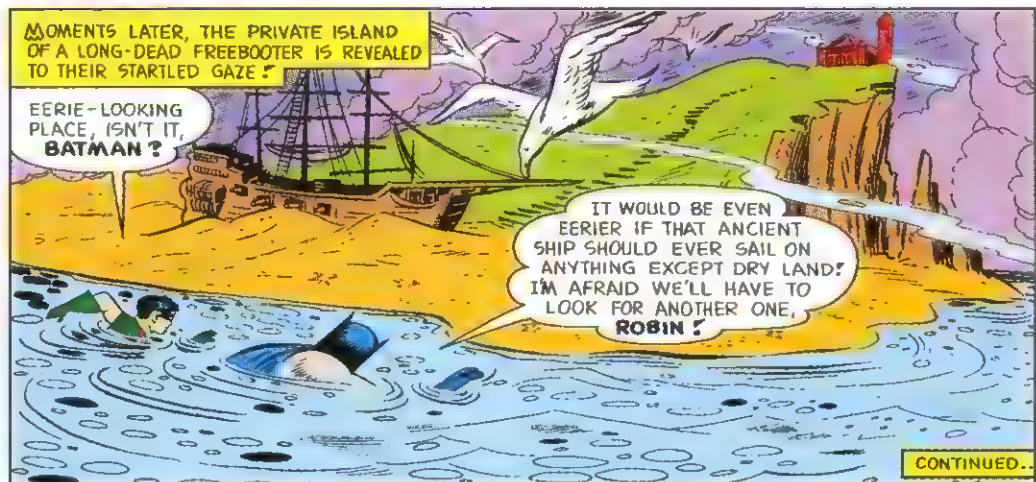
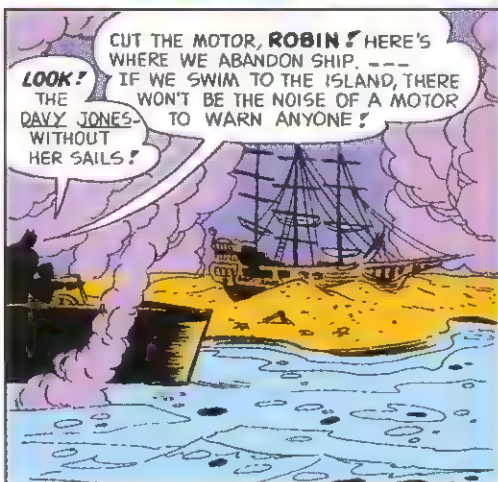
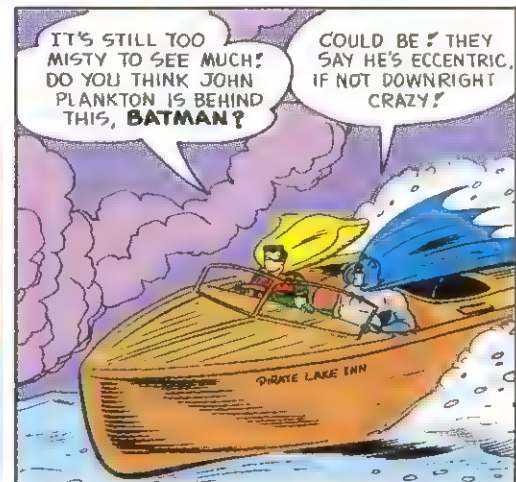
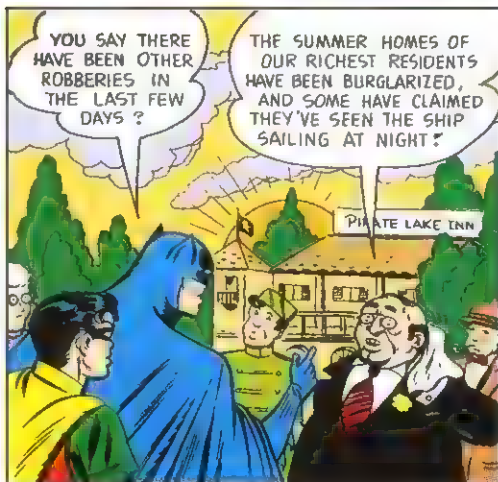
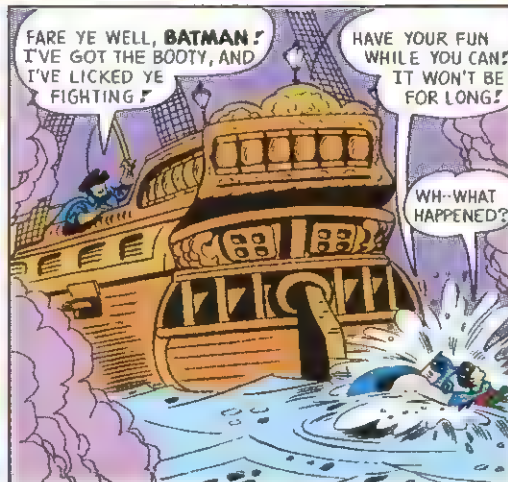
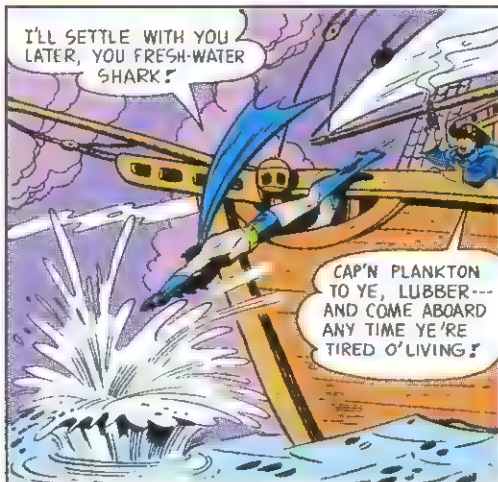
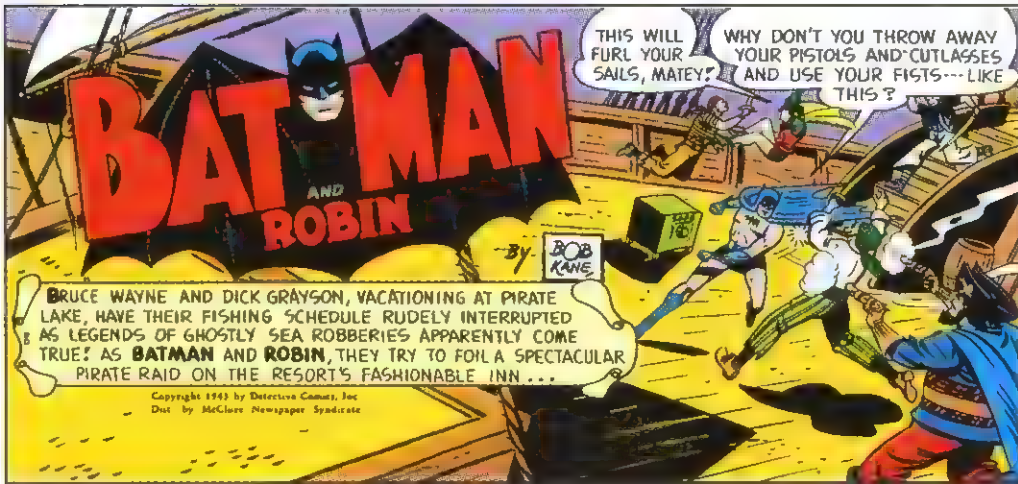
WAIT FOR ME, **BATMAN!**

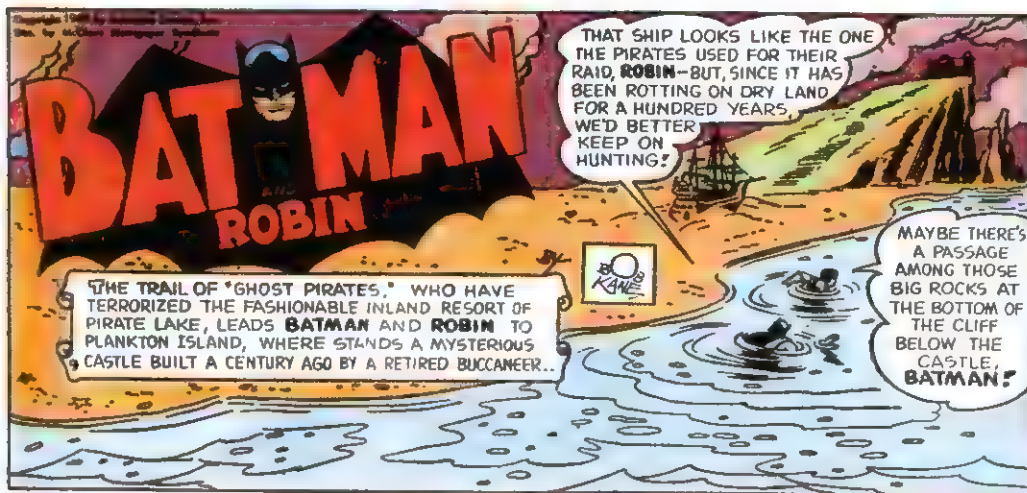


IT'S THE BRIG FOR YOU OUT-OF-DATE STICK-UP ARTISTS!

BLAST MY DEADLIGHTS--- **BATMAN AND ROBIN!**

CONTINUED...





BATMAN
ROBIN

THE TRAIL OF "GHOST PIRATES," WHO HAVE TERRORIZED THE FASHIONABLE INLAND RESORT OF PIRATE LAKE, LEADS **BATMAN** AND **ROBIN** TO PLANKTON ISLAND, WHERE STANDS A MYSTERIOUS CASTLE BUILT A CENTURY AGO BY A RETIRED BUCCANEER...

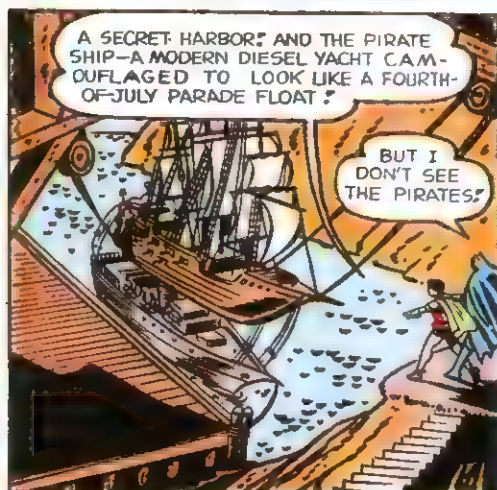
THAT SHIP LOOKS LIKE THE ONE THE PIRATES USED FOR THEIR RAID, **ROBIN**—BUT, SINCE IT HAS BEEN ROTTING ON DRY LAND FOR A HUNDRED YEARS, WE'D BETTER KEEP ON HUNTING!

MAYBE THERE'S A PASSAGE AMONG THOSE BIG ROCKS AT THE BOTTOM OF THE CLIFF BELOW THE CASTLE, **BATMAN**!



SOMETHING TELLS ME WE'VE DISCOVERED THE SECRET OF THE GHOST SHIP!

AND SOMETHING TELLS ME WE'D BETTER KEEP OUR PRESENCE HERE A SECRET FOR THE TIME BEING!



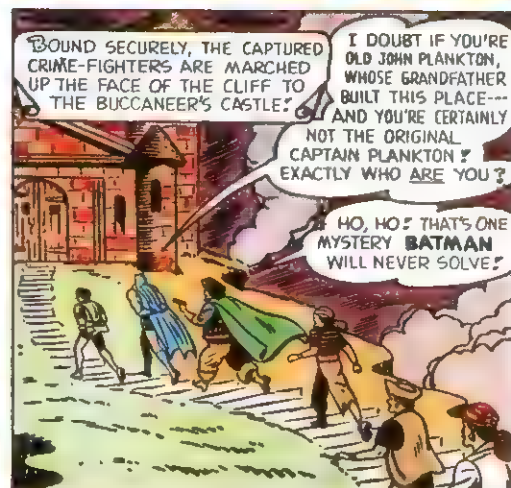
A SECRET HARBOR? AND THE PIRATE SHIP—A MODERN DIESEL YACHT CAMOUFLAGED TO LOOK LIKE A FOURTH-OF-JULY PARADE FLOAT?

BUT I DON'T SEE THE PIRATES!



TURN AROUND, **BATMAN**, AND YE'LL SEE US! BUT YE'LL NEVER SEE ANYTHING ELSE IF YE DON'T PUT UP YOUR HANDS LIVELY!

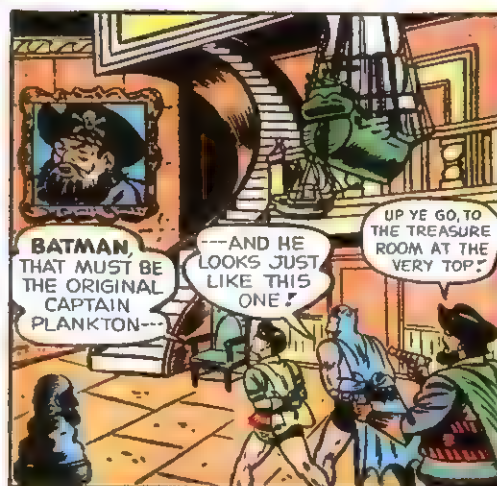
PLANKTON?... LOOKS AS IF WE'RE CAUGHT, **ROBIN**!



BOUND SECURELY, THE CAPTURED CRIME-FIGHTERS ARE MARCHED UP THE FACE OF THE CLIFF TO THE BUCCANEER'S CASTLE!

I DOUBT IF YOU'RE OLD JOHN PLANKTON, WHOSE GRANDFATHER BUILT THIS PLACE—AND YOU'RE CERTAINLY NOT THE ORIGINAL CAPTAIN PLANKTON! EXACTLY WHO ARE YOU?

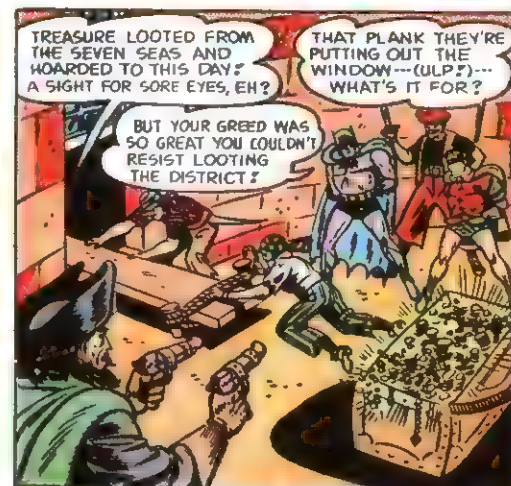
HO, HO! THAT'S ONE MYSTERY **BATMAN** WILL NEVER SOLVE!



BATMAN, THAT MUST BE THE ORIGINAL CAPTAIN PLANKTON—

UP YE GO, TO THE TREASURE ROOM AT THE VERY TOP!

—AND HE LOOKS JUST LIKE THIS ONE!



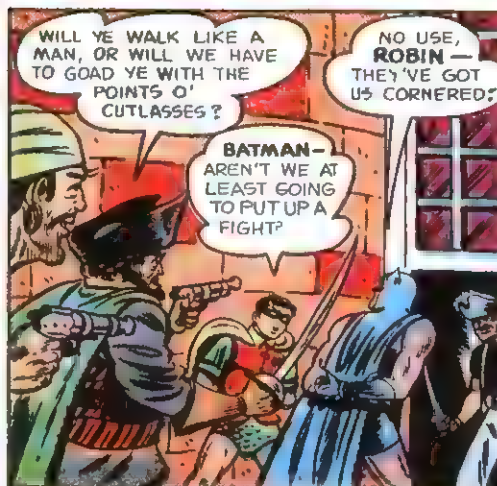
TREASURE LOOTED FROM THE SEVEN SEAS AND HOARDED TO THIS DAY? A SIGHT FOR SORE EYES, EH?

THAT PLANK THEY'RE PUTTING OUT THE WINDOW—(UHP?)... WHAT'S IT FOR?

BUT YOUR GREED WAS SO GREAT YOU COULDN'T RESIST LOOTING THE DISTRICT!



IF YE'VE READ YOUR PIRATE STORIES, LAD, YE'LL KNOW WHAT THE PLANK'S FOR! YE'LL WALK IT—AND DROP FROM ITS END ONTO THE ROCKS A HUNDRED FEET BELOW!



WILL YE WALK LIKE A MAN, OR WILL WE HAVE TO GOAD YE WITH THE POINTS O' CUTLASSES?

NO USE, **ROBIN**—THEY'VE GOT US CORNERED!

BATMAN—AREN'T WE AT LEAST GOING TO PUT UP A FIGHT?

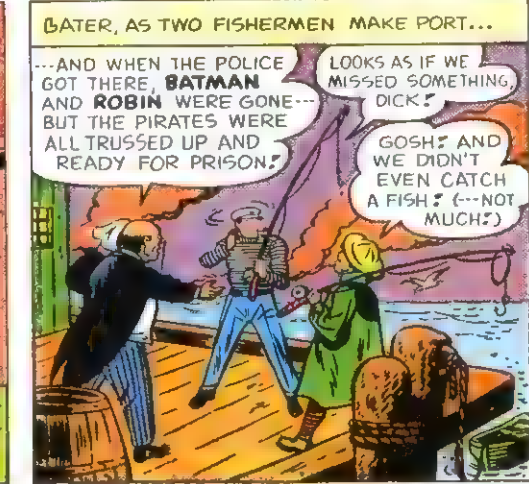
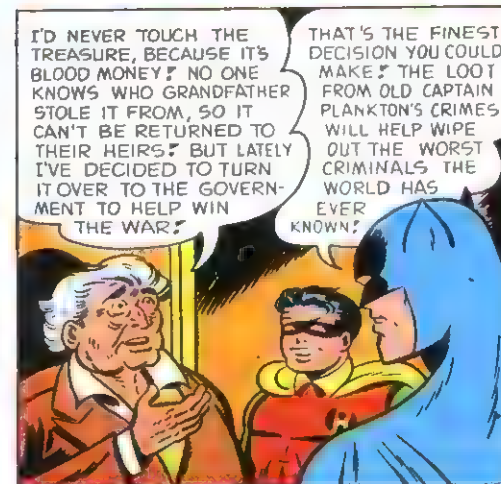
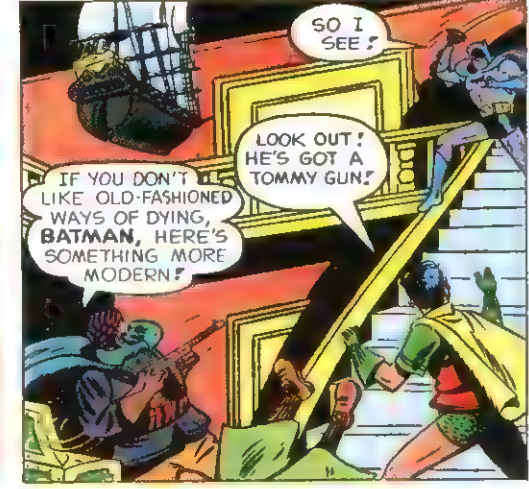
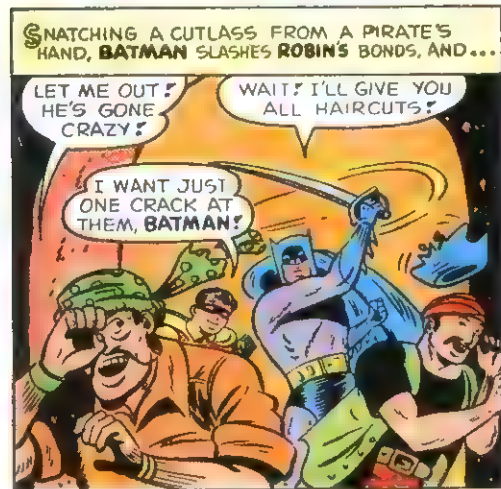
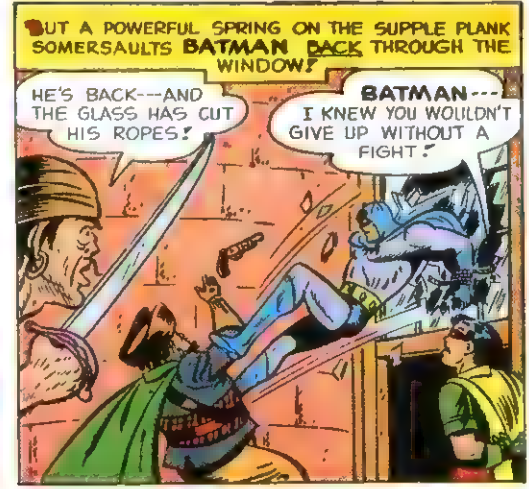
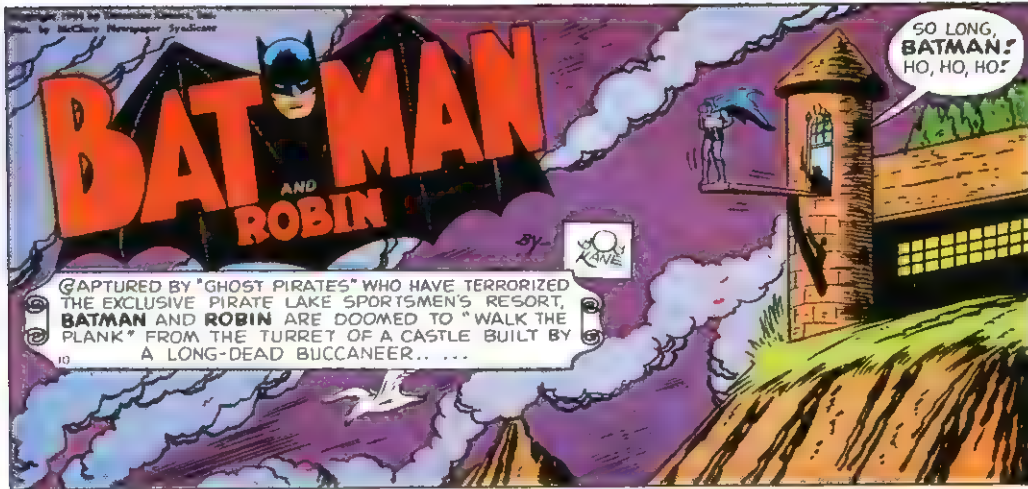


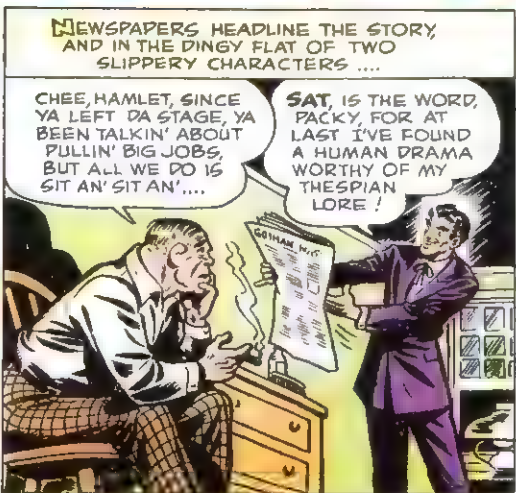
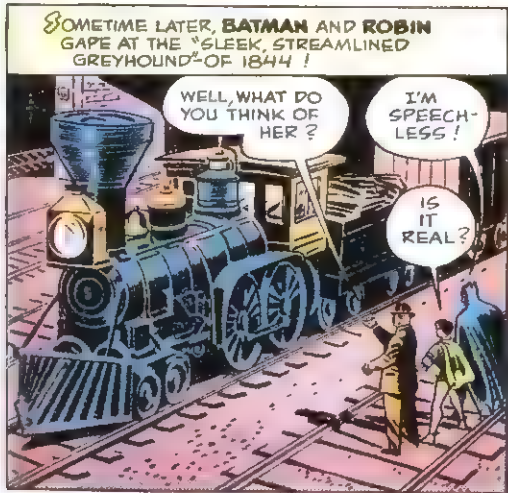
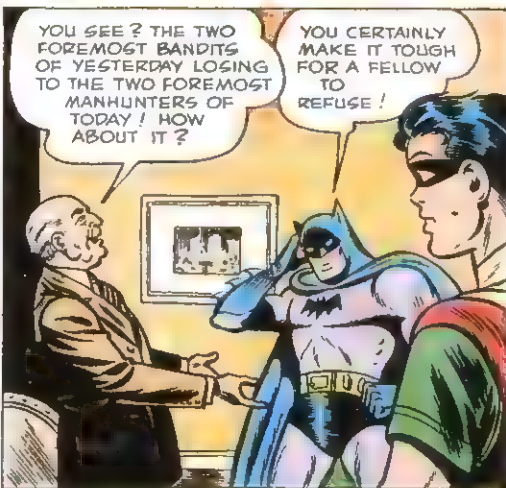
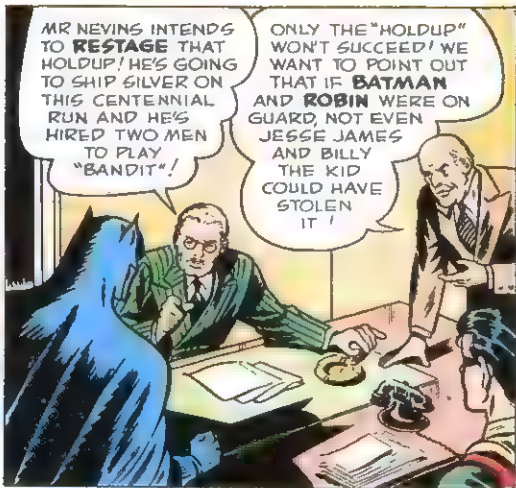
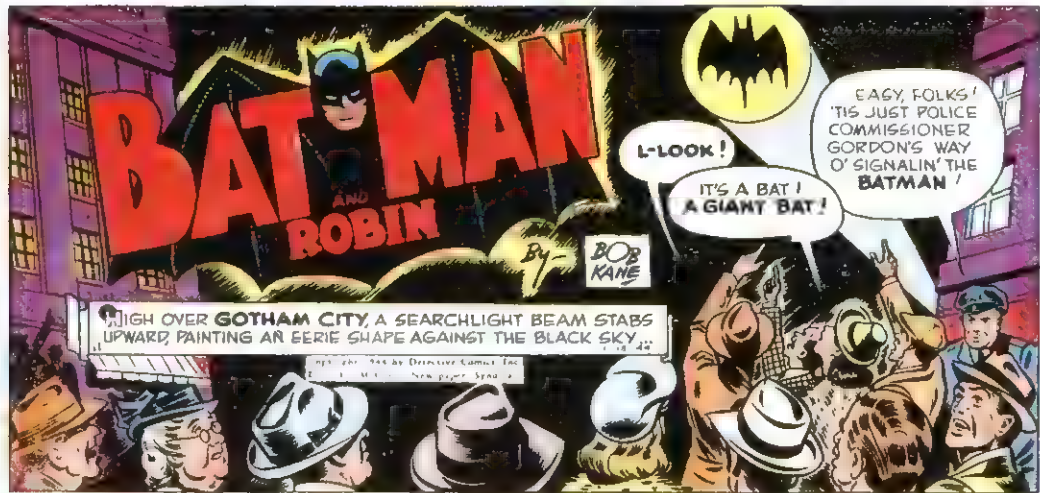
DEAD MEN TELL NO TALES! HO, HO, HO!

GET READY, BOYS! YOU'RE NEXT!

GOSH—IT'S NOT LIKE THE **BATMAN** TO ACT THIS WAY! I WONDER IF HE HAS SOMETHING UP HIS SLEEVE?...

CONTINUED...





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BATMAN AND ROBIN

By BOB KANE

GO-OPERATING WITH A RAILROAD CENTENNIAL CELEBRATION BATMAN AND ROBIN AGREE TO PARTICIPATE IN A MOCK ROBBERY OF THE OLD LOCOMOTIVE THAT MADE THE FIRST RUN IN 1844 BUT, IN THE FLAT OF AN EX-SHAKE-SPEARIAN ACTOR TURNED CROOK

OKAY, HAMLET! SO DA RAILROAD HAS HIRED TWO GUYS TO MAKE LIKE JESSE JAMES AN' BILLY DA KID IN A PONEY HOLDUP! SO WHAT?

SO THIS! IN THE ACTING WORLD, WHEN THE STAR CAN NOT GO ON, THE UNDERSTUDY DOES! YOU AND I ARE GOING TO BE UNDERSTUDIES!

THE DAY ARRIVES! WEARING THE COSTUMES OF A CENTURY AGO, THE DESCENDANTS OF THE PIONEER PASSENGERS FILE INTO THE OLD COACHES

WHAT THE WELL-DRESSED MAN WILL NOT WEAR IN 1944!

POOR GRAND-MA! SHE PROBABLY HAD TO WORK PLENTY HARD TO CATCH GRANDPA'S EYE IN THIS OUTFIT!

WHILE IN THE MAIL CAR

REMEMBER, BATMAN, THIS TRAIN "ROBBERY" MAY NOT BE REAL, BUT THAT SILVER BULLION IS! BETTER KEEP AN EYE ON IT!

TWO EYES!

MAKE IT FOUR!

TO THE ACCOMPANIMENT OF FLASH BULBS AND RUMBLING PRESSES, THE TIRED OLD LOCOMOTIVE WHEEZES AND CHUGS CROSS-COUNTRY!

FINAL DAILY GLOBE FINAL

1844 IRON HORSE STILL GOING STRONG

WOOD BURNER CHUGS W. STERN PLAINS

HIGH ON RISING LAND OVERLOOKING THE PRAIRIE ...

HERE COMES THE TRAIN NOW! THE NEWSREEL MEN ARE GETTING SET! IT'S TIME!

JESSE JAMES AND BILLY THE KID RIDE AGAIN -- BY COURTESY OF THE RAILROAD! HA! HA! WELL, LET'S GO INTO OUR ACT!

RELAX, LUG! DIS AIN'T AMACHOOOR NIGHT!

PRESENTLY... A CLATTER OF HOOVES, THE CRASHING OF GUNS! TRAIN ROBBERY--1844 STYLE!

"JESSE JAMES" IS CERTAINLY HAMMING IT UP, BUT IT LOOKS GOOD!

STOP THE TR-RAIN! I, JESSE JAMES, COMMAND IT!

BANG BANG

HIYA! LET'S PUT ON A GOOD SHOW! MAKE IT LOOK LIKE THE REAL THING, EH?

OKAY, JESSE JAMES, I'M COMING FOR YOU!

REAL THING EH? A BULLET HOLE IN YOUR CHEST SHOULD BE REAL ENOUGH FOR YOU!

WELL, IF IT ISN'T BILLY THE KID! OOPS! SORRY! DIDN'T MEAN TO HURT YOU!

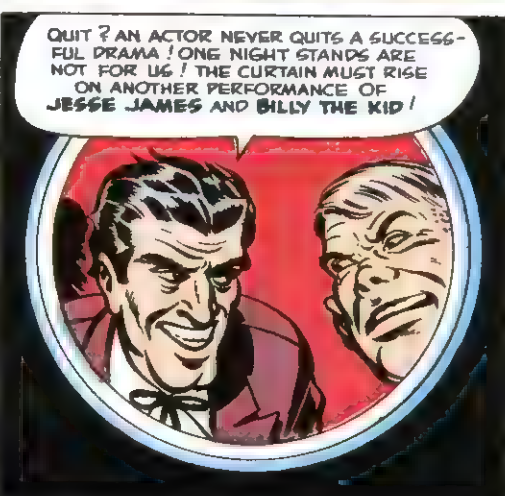
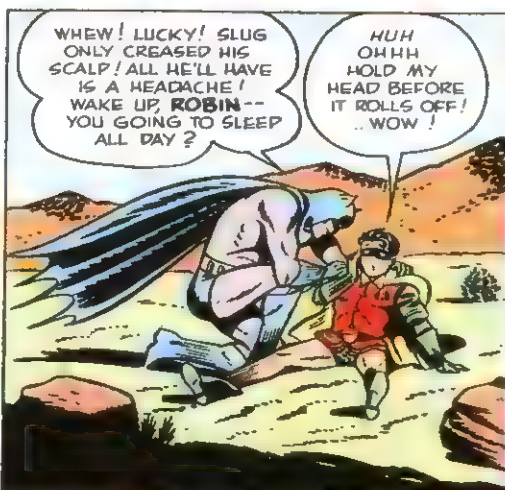
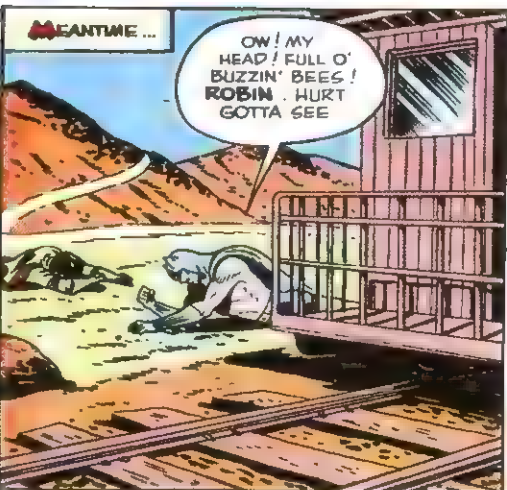
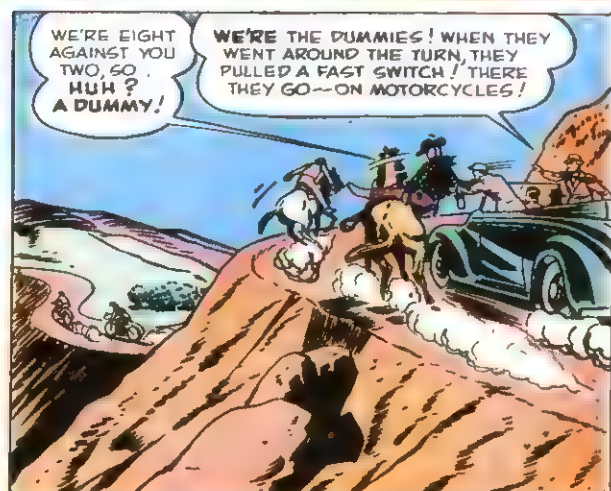
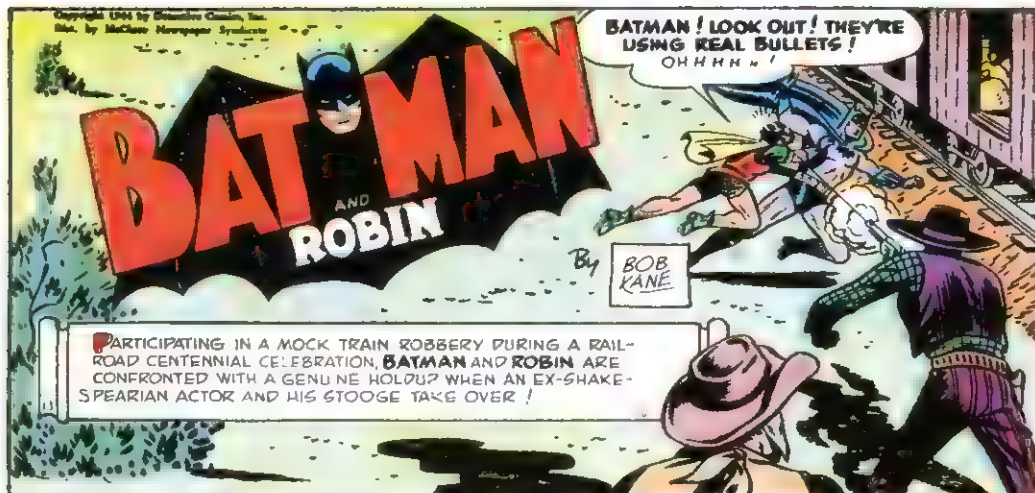
OW! ME ARM!

BANG!

JUMPING CATFISH! THEY'RE SUPPOSED TO USE BLANK CARTRIDGES!

BATMAN! LOOK OUT! THEY'RE USING REAL BULLETS! OH HHH!

BLAM!



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BATMAN AND ROBIN

ROB A STREAMLINER? DAT OLD-TIME STUFF CAN'T WORK DESE DAYS! DIS IS DE TWENTIET' CENCHOORY!

TRUE, PACKY! THEREFORE I, HAMLET JONES, HAVE EVOLVED A THOROUGHLY MODERN SCHEME!

BOB KANE

A MOCK TRAIN HOLDUP, PLANNED FOR A RAILROAD CENTENNIAL CELEBRATION, TURNS OUT TO BE REAL WHEN AN EX-ACTOR AND HIS STOOGES HIJACK THE ROLES OF JESSE JAMES AND BILLY THE KID - AND TAKE BATMAN AND ROBIN BY SURPRISE!...NEW PLANS ARE NOW UNDER WAY...

ONE NIGHT LATER...A DISPATCHER'S FACE BLANCHES AS A MESSAGE COMES CRACKLING OVER THE WIRES...

HAVE TAKEN OVER THE COMET... KEEP ROAD CLEAR... WILL WRECK TRAIN WITH ITS PASSENGERS... SIGNED JESSE JAMES... BILLY THE KID...

FRANTIC PHONE CALL BRINGS RAILROAD OFFICIALS--AND BATMAN AND ROBIN...

OUR HANDS ARE TIED! WE'VE GOT TO PROTECT OUR PASSENGERS! WHAT CAN WE DO?

I THINK I KNOW! C'MON, ROBIN! NOW'S OUR CHANCE TO GET BACK AT THOSE RAILROAD RUSTLERS!

SHORT SPRINT...AND THERE, HUDDLED ON A SIDING... ABANDONED, IS--

THE OLD IRON HORSE!

RIGHT, YOUNGSTER! UNCOUPLE SOME OF THOSE COACHES! WE'LL MAKE BETTER TIME WITHOUT THEM! HOP TO IT!

HERE WE GO, ROBIN!

SURE--RIGHT SMACK INTO TROUBLE AGAIN! I KNOW IT!

THERE GOES OUR LAST LOG! WE CAME AWAY SO FAST WE FORGOT ABOUT FUEL FOR THIS OLD WOOD-BURNER!

WE'VE GOT TO KEEP STEAM UP! THE COACH IS ALL WOOD! GRAB THAT AXE AND START CHOPPING!

WOOD! MORE WOOD, ROBIN!

BOY-OH-BOY! THIS IS THE CRAZIEST NIGHT I'VE EVER SEEN!

THE OLD ENGINE PLUNGES ONWARD--THEN GRINDS TO A STOP AT THE MAIN LINE

WHAAA! WHAAA!

RIGHT! I CONSULTED A SCHEDULE! NOW HOP OFF AND THROW THAT SWITCH!

BATMAN! THE STREAMLINER! SAY YOU KNEW IT WAS GOING TO PASS HERE!

THEN...LIKE A GHOST FROM THE PAST, THE IRON HORSE CREEPS UP ON THE STREAMLINER!

NOW, ROBIN! JUMP!!

THE OLD IRON HORSE DID HER PART! NOW LET'S DO OURS!

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BATMAN AND ROBIN

COMMANDERING THE 1844 LOCOMOTIVE USED IN A RAILROAD CENTENNIAL, BATMAN AND ROBIN OVERTAKE A STREAMLINER BEING ROBBED BY TWO BANDITS POSING AS JESSE JAMES AND BILLY THE KID! ROBIN THEN MAKES HIS WAY TO THE ENGINE CAB...

WELL, BILLY THE KID, STILL PLAYING BAD MAN?

HUH?... DAT ROBIN KID AGAIN!

BOB KANE

AS ONE KID TO ANOTHER... GREETINGS!

SOCK

AND AT THAT MOMENT, IN THE MAIL CAR, A DOOR BANGS OPEN.

THIS IS A NICE STREAM-LINED WAY OF ROBBING A MAIL CAR... OH-OH!

WHA? BATMAN! I'LL GET YOU THIS TIME!

SUDDENLY, HAMLET YANKS OPEN THE MAIL COACH DOOR... SCRAMBLES TO THE CAR TOP...

THAT'S NOT GOING TO HELP YOU! YOUR JESSE JAMES DAYS ARE OVER!

THAT'S WHAT YOU THINK, BATMAN! I WANTED YOU TO FOLLOW ME SO YOU WOULD BE AT A DISADVANTAGE! NOW I CAN KILL YOU WITHOUT RISK FROM YOUR CAPABLE FISTS! GET READY

TOUGH SPOT, BUT THERE'S A WAY OUT IF I CAN STALL HIM...

WELL, YOU'VE GOT ME...

YOU'VE DONE WHAT A LOT OF MEN FAILED TO DO! IT TOOK A BETTER MAN, I SUPPOSE!

WORDS OF PRAISE FROM YOU ARE SWEET INDEED! I ALMOST REGRET KILLING YOU, BATMAN

AH! THE TELL-TALES! JUST WHAT I WAS WAITING FOR!

"TELL-TALES"—THE ROPES THAT WARN TRAINMEN THAT IT'S "LOW BRIDGE" AHEAD—THROW HAMLET OFF GUARD...

BUT FATE IS AGAIN... UH! WHA... AT?!

SUDDENLY... BLACKNESS ENGULFS THE TWO FALLEN FIGURES, AS THE STREAMLINER PLUNGES INTO THE YAWNING TUNNEL!

LAST STOP, PAL! CHANGE FOR THE STATE PEN!

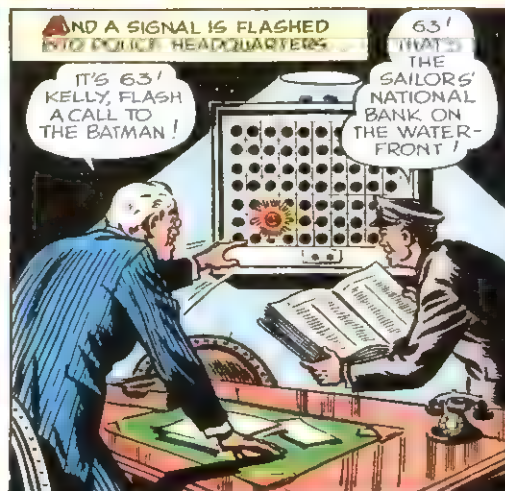
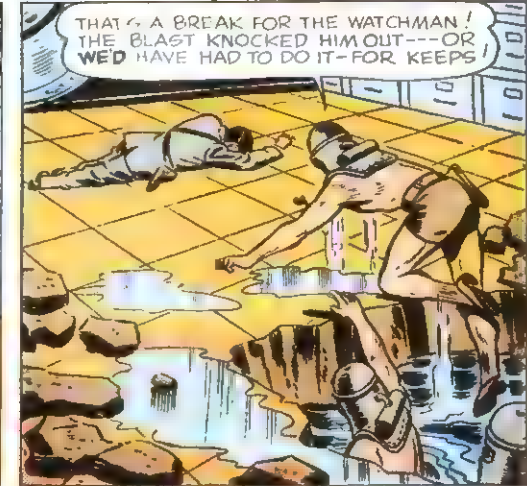
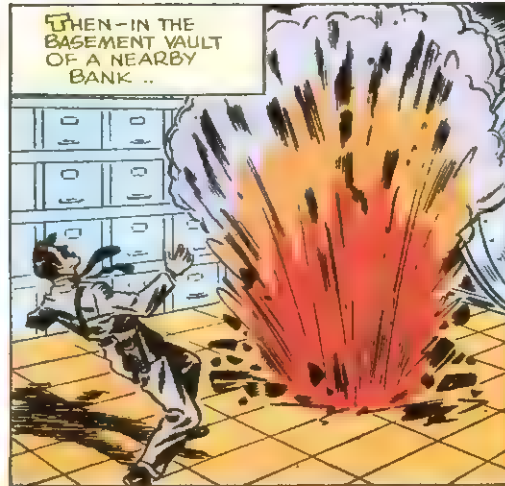
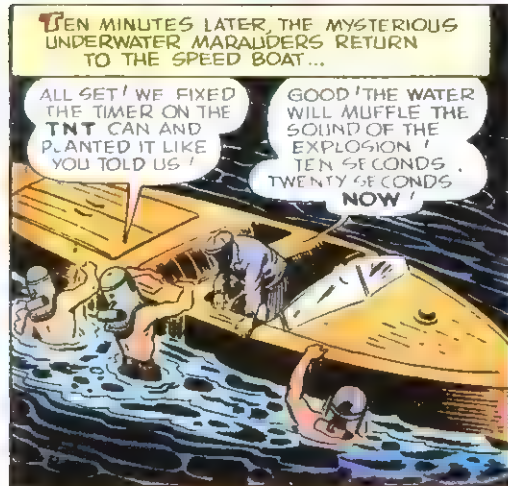
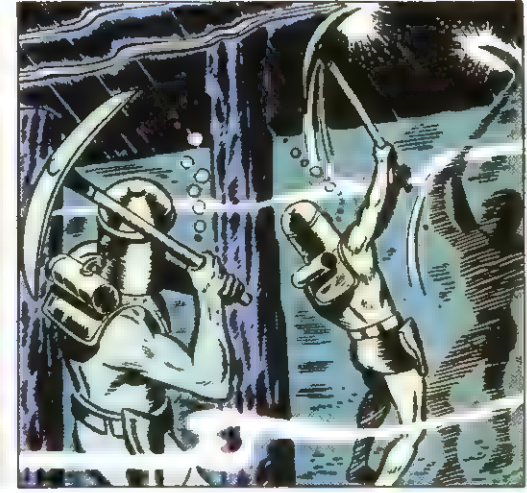
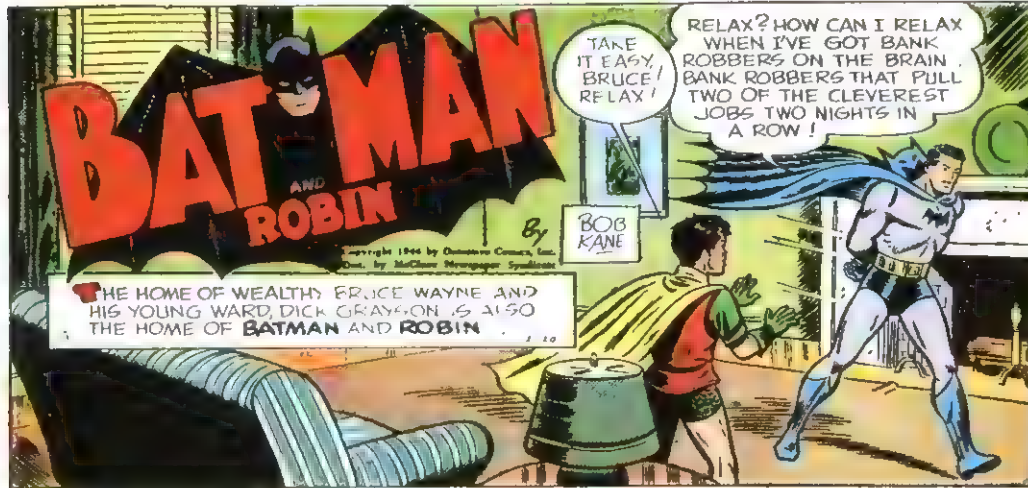
DAILY GLOBE
 BATMAN NABS MODERN JESSE JAMES AND BILLY THE KID
 GOTHAM NEWS
 1844 IRON HORSE AIDS IN RESCUE OF 1944 STREAMLINER

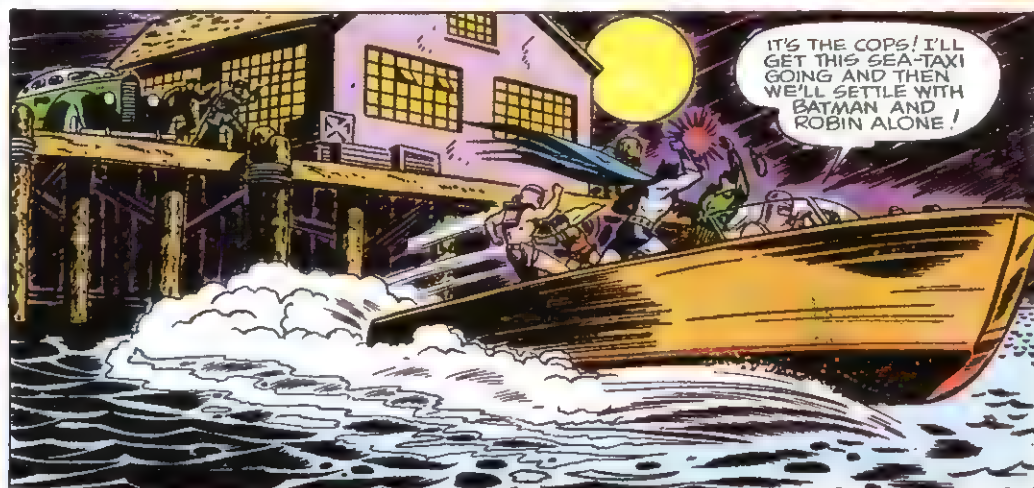
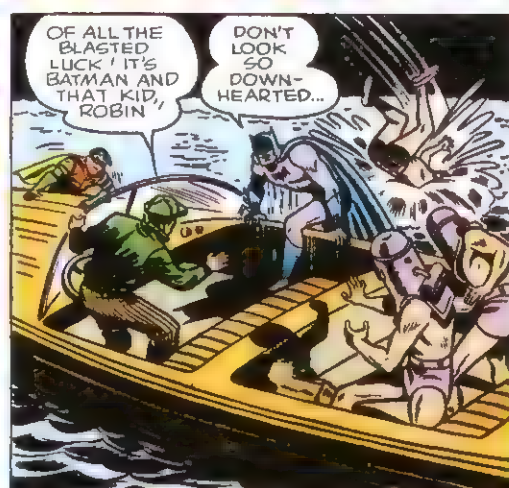
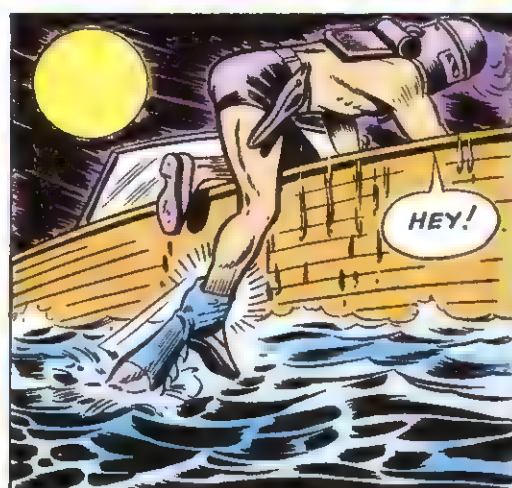
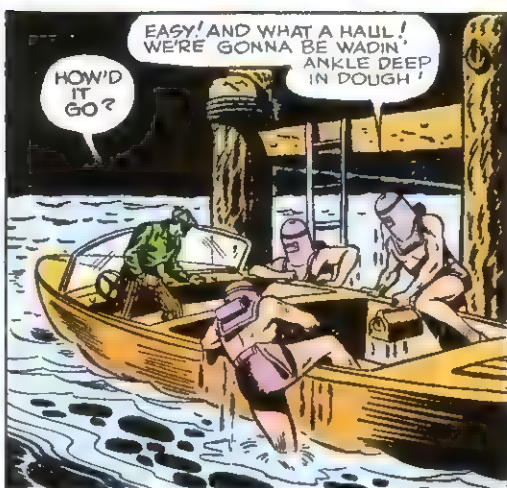
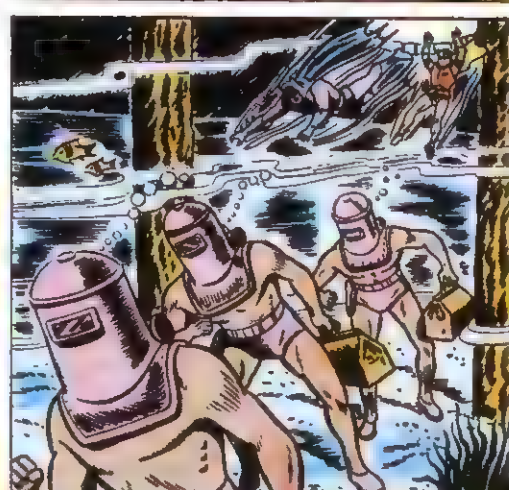
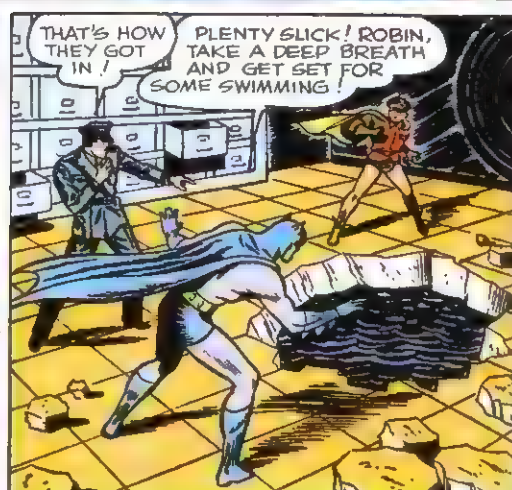
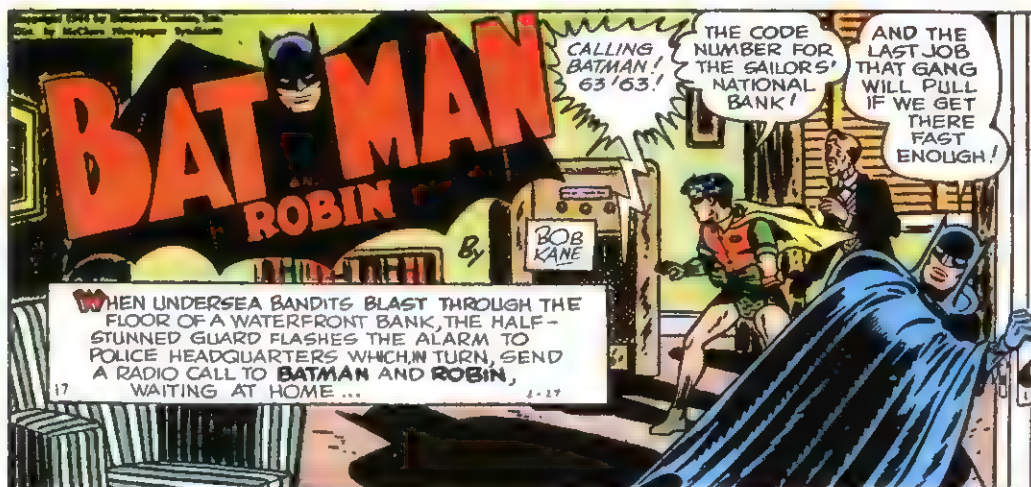
WELL, IT'S BACK TO THE RETIRED LIST FOR HER! THE OLD IRON HORSE DID HER PART!

AN IRON HORSE, BUT A THOROUGH-BRED! I'LL BET SHE FEELS MIGHTY PROUD OF HERSELF!

AND HOW! LISTEN TO HER

WOO! WOO!





BAT-MAN

ROBIN

BOB KANE

BATMAN AND ROBIN SWIM AFTER BANDITS WHO HAVE LOOTED A BANK BY BLASTING THEIR WAY INTO ITS VAULT FROM UNDERWATER. AS THEY BOARD THE BANDITS' WAITING SPEED BOAT, IT PULLS AWAY JUST AS POLICE CARS APPEAR ON THE SCENE...

HERE'S WHERE THAT WISE GUY TAKES A DIVE!

A TWIST OF THE STEERING WHEEL-AND AS THE RACING CRAFT SWERVES SHARPLY...

BATMAN!

YOU CAN JOIN YOUR PAL, BRAT!

TOUGH LUCK, BATMAN! I'LL GET WORD TO THE RIVER PATROL TO KEEP AN EYE OUT FOR THEM!

I'M AFRAID THEY'VE GOT TOO MUCH OF A HEAD START, COMMISSIONER! NOTHING FOR US TO DO BUT SCOOT HOME AND DRY OUT!

HOME AGAIN...

THIS DIRT ON YOUR COSTUME, MAWSTER DICK, IS RAWTHER STUBBORN STUFF. IT DOESN'T COME OFF EASILY!

DIRT? OH, YES-FROM THE BANDIT LEADER'S MUDDY BOOT WHEN HE SHOVED ME INTO THE WATER.

WAIT A MINUTE!...

MUD WOULD HAVE COME OFF IN THE WATER! THIS STUFF STICKS! IT ISN'T MUD-IT'S CLAY! TO THE LAB, M'BOY!

HOLY COW! I'VE BEEN CARRYING AROUND A CLUE ON MY CHEST ALL THIS TIME!

IN THE LABORATORY OF THE UNDERGROUND BAT CAVE ...

HM-M! SEDIMENTARY TYPE OF CLAY! CHEMICAL ANALYSIS SHOWS ABNORMAL PERCENTAGE OF CARBONATE OF LIME AND MICA AS OVER QUARTZ AND FELDSPAR! DICK, WE'LL NEED THE HELP OF THE POLICE SOIL-CHART ON THIS!

LATER...

ALL CHECKED SERGEANT WHITNEY SAYS THE COMPARISON CHART SHOWS THAT CLAY COULD COME FROM ONLY ONE LOCALITY-THE DEEP BED OF THE WEST RIVER...LISTEN, BATMAN, IF YOU'VE GOT SOMETHING

ONLY A FAINT LEAD! WHEN THE TIME COMES I WON'T HOLD OUT ON YOU! 'BYE, GORDON!

DEEP BED OF WEST RIVER, EH? BUT HOW COULD THAT BANK ROBBER GET CLAY FROM THERE ON HIS BOOT?

ONLY ONE WAY, KID! THERE'S A NEW TUNNEL BEING CONSTRUCTED UNDER THE WEST RIVER-AND OUR CLAY-BOOTED FRIEND MUST BE WORKING THERE! IT'S UP TO US TO FIND OUT WHY!

SOON...IN THE SUPERINTENDENT'S SHACK AT THE TUNNEL SITE

YES, BATMAN, THIS MAP SHOWS THE ROUTE THE TUNNEL WILL TAKE. HERE'S WHERE WE'RE UP TO NOW

HM-M! ADAMS POINT! VERY INTERESTING!

...THAT'S THE SITE OF THE RIVERFRONT BANK! A BANK, ROBIN

YOU MEAN THAT GANG GOLLY! THAT'S WHERE THEY MUST BE PLANNING TO STRIKE NEXT!

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BATMAN

AND ROBIN

by BOB KANE

ANALYZING A BIT OF CLAY DEPOSITED ON ROBIN'S COSTUME BY THE BANDIT LEADER'S BOOT, BATMAN LEARNS THE CLAY COMES FROM THE DEEP BED OF THE WEST RIVER, UNDER WHICH A NEW TUNNEL IS BEING CONSTRUCTED ...

YOU MEAN THOSE BANDITS GOT JOBS AS SANDHOGS WITH MY COMPANY TO ROB THE RIVERFRONT BANK?

THAT'S IT EXACTLY!

YOUR TUNNEL HAS PROGRESSED TO THIS POINT OPPOSITE THE BANK. IF THE BANDITS FORCE YOUR SANDHOGS TO TURN THE CUTTING SHIELD SO IT WILL BORE TO A SPOT UNDER THE BANK, THEY CAN DIG THEIR WAY UP INTO IT!

GOTHAM CITY
 WEST RIVER
 33 WEST

IF THE TUNNEL'S REACHED THAT POINT ALREADY, THEY MUST DO IT TONIGHT NOW! WE'VE GOT TO GET DOWN INTO THE TUNNEL!

BUT YOU'VE NEVER BEEN UNDER PRESSURE! YOUR HEARTS...

OUR HEARTS ARE OKAY! MEANWHILE YOU PHONE POLICE COMMISSIONER GORDON!

A WHINING ELEVATOR TAKES THEM BELOW GROUND LEVEL TO THE AIR LOCK ...

HERE YOU ARE! REMEMBER YOU'RE GOING INTO "HIGH" AIR THAT'S 32 LBS. PER SQUARE INCH!

I KNOW-WE'LL HAVE TO WAIT IN THE COMPRESSION CHAMBER TILL THE PRESSURE IS RAISED TO THAT OF THE WORKING CHAMBER!

THE STEEL DOOR CLANGS SHUT, SEALING THEM FROM THE OUTSIDE WORLD THERE IS THE HISSING OF AIR ...

'SMATTER. KID? NERVOUS?

N-NO! MY EARS ACHE! I CAN'T BREATHE!

YOUR EARS ARE BLOCKED! BLOW YOUR NOSE! IT'LL EQUALIZE THE PRESSURE! THAT'S IT!

A HALF-HOUR LATER

28 POUNDS
 29 30 31
 32! HERE WE GO!

LOOK--- OVER THERE! OUR BANK ROBBERS!

THIS IS COMPRESSED AIR! FOR HEAVEN'S SAKE, DON'T FIRE THAT GUN OR WE'LL ALL BE BLOWN SKY HIGH!

WE WANT TO CRACK THAT BANK AWFUL BAD, SO START TURNING THAT CUTTING SHIELD THE WAY WE TELL YA OR WE'LL ALL FORGET ABOUT LIVIN'!

I'M CALLING YOUR BLUFF-I DON'T BELIEVE YOU'LL SHOOT!

BATMAN!

C'MON, YOU SANDHOGS! LEND US A COUPLE OF FISTS!

SUDDENLY, A THUNDERING ROAR OF AIR. A WAIL OF HORROR.

THE SHIELD'S HIT A FIGURE! RUN! RUN! IT'S A BLOWOUT!

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BATMAN AND ROBIN

308 KANE

THE CUTTING SHIELD'S HIT A FISSURE! RUN, OR THE AIR PRESSURE WILL BLOW US RIGHT UP INTO THE RIVER! RUN!

TRACKING A GANG OF BANK ROBBERS TO A TUNNEL UNDER THE WEST RIVER, BATMAN AND ROBIN ARE ABOUT TO ROUND THEM UP WHEN THEY HEAR THE CRY EVERY SANDHOG DREAMS—"BLOWOUT!"

HOLD IT, YOU GUYS! WE AREN'T MAKING MUD PIES! WE'RE SAND-HOGS! REAL SANDHOGS STAY ON THE JOB! WHO'S GONNA STICK WITH ME AND STOP THE LEAK?

WE'LL STAY! IF THAT KID CAN STAY, I GUESS I CAN

WE'LL ALL STAY!

LIKE MADMEN THEY BEGIN FLINGING PICK-AXES, SHOVELS, TIMBERS, INTO THE "BLOW-OUT" BREAK...

IT'S NO USE! THE PRESSURE BLOWS THE STUFF RIGHT OUT!

THAT'S BECAUSE WE'RE THROWING THINGS ONE AT A TIME! LET'S ALL THROW TOGETHER. THE COMBINED MASS MIGHT BE BIG ENOUGH TO BLOCK IT!

BUT, DURING THE CONFUSION, THE BANDITS HAVE FLED TO THE DECOMPRESSION CHAMBER

I'VE PHONED UP TO THE GAUGE TENDER. WE'RE ALL SET! WHILE THOSE CHUMPS ARE COMMITTING SUICIDE, WE'LL BE ON OUR WAY OUT!

ALL TOGETHER NOW! HEAVE!

THAT'S DONE IT! THE LEAK'S PLUGGED!

WE'RE NOT THROUGH YET! START SHOVELING MUD AND CLAY ON IT SO IT WILL BE PACKED SOLID AND TIGHT!

THOSE GUNMEN? WHILE WE WERE PLUGGING THE LEAK I SPOTTED THEM HEADING FOR AN AIR-LOCK!

HM M! ROBIN, GET INTO THE EMERGENCY LOCK OVER THERE! I'VE GOT A LITTLE JOB TO DO - I'LL JOIN YOU IN A SECOND!

LATER IN THE EMERGENCY CHAMBER...

I DON'T SEE HOW YOU CAN SIT THERE AND GRIN LIKE A CHESHIRE CAT! CAN'T WE SPEED THIS UP? THOSE CROOKS WILL BE OUT OF THEIR CHAMBER BEFORE WE WILL!

RELAX, ROBIN! IN COMPRESSED AIR NITROGEN IN OUR BLOOD TURNS TO LIQUID IF DECOMPRESSION ISN'T SLOW ENOUGH. THE NITROGEN BUBBLES DON'T DISSOLVE AND WE GET THE "BENDS!"

LATER...

BATMAN! ROBIN! I GOT YOUR MESSAGE! WHERE ARE THE CROOKS?

THEY WENT INTO THEIR DECOMPRESSION CHAMBER BEFORE WE DID! AREN'T THEY OUT YET?

NO! TAKE COVER, BOYS! THEY'LL PROBABLY COME OUT SHOOTING!

THAT'S WHAT I WAS AFRAID OF, SO BACK IN THE TUNNEL, I PHONED THE GAUGE TENDER TO FIX IT SO THE AIR IN THEIR CHAMBER WAS REDUCED BELOW NORMAL! MEN WHO GASP FOR A BREATH OF AIR DON'T FIND TIME TO SHOOT GUNS! NO SHOOTING, NO BLOODSHED! THEY'RE ALL YOURS!

THAT WASHES UP THIS CASE! SAY COULDN'T WE USE SOME WASHING TOO! WE'RE MUDDY FROM HEAD TO FOOT!

TO PARAPHRASE A FAMOUS POEM—YOUR HEADS MAY BE MUDDY, BUT CERTAINLY ARE UNBOWED!

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BATMAN AND ROBIN

BOB KANE

IT'S OIL, MISS PARKER! WE GOT IT FINALLY, IN SPIRIT OF BIG TIM!

I KNEW WE'D WIN 'IF ONLY DAD COULD HAVE LIVED TO SEE THIS!

OIL, LIKE GOLD, IS WHERE YOU FIND IT--BUT THE FINDING, MORE OFTEN THAN NOT, TAKES WEEKS--MONTHS--OF PATIENT PROBING BENEATH THE EARTH'S CRUST! FIRST, THE SLOW HOPEFUL DRILLING... THEN THE FIRST RICH BLACK TRACE THAT REVEALS THE HIDDEN POOL OF "LIQUID GOLD"...

A THRILLING MOMENT, THIS, AS BRUCE WAYNE AND DICK GRAYSON, VISITORS FROM DISTANT GOTHAM CITY, CAN ATTEST!

THAT'S A NITRO-GLYCERIN CAR-TRIDGE, DICK! THIS IS WHAT THEY CALL "SHOOTING THE WELL!"

IT'S EXCITING ENOUGH TO MAKE UP FOR OUR TRIP OUT HERE, EVEN IF NOTHING ELSE HAPPENS!

AND MOMENTS AFTER THE DULL BOOM OF THE EXPLOSION IS HEARD, FAR UNDERGROUND, COMES THE BIGGEST THRILL OF ALL!

HURRY! GET IT CAPPED!

IT'S A GLUSHER!

THAT'S A BREAK FOR RUTH PARKER, AFTER ALL THE TROUBLE SHE'S HAD!

SUDDENLY, FAR WITHIN THE MAN-MADE FOREST OF DERRICKS, A HEAVY RIFLE THUNDERS!

YA SURE ONE SLUG'LL DO IT, JOE?

IF IT DON'T, PETE, I DON'T KNOW MY INCENDIARY BULLETS!

A FLAMING PROJECTILE TEARS THROUGH THE INFLAMMABLE CRUDE OIL, AND--

LOOK OUT, DICK!

FIRST, OUR TOOLS AND MACHINERY WERE DAMAGED--THEN MOST OF OUR WORKMEN WERE FRIGHTENED AWAY--AND NOW, THIS!

BIG TIM! HE'S BEATEN ME--JUST AS HE DID DAD!

I HEARD A SHOT AND SAW A FLASH OVER THAT WAY JUST BEFORE IT WENT UP!

I ADVERTISED IN THE GOTHAM CITY PAPERS FOR BATMAN, HOPING HE'D HELP--BUT HE DIDN'T EVEN ANSWER!

BACK IN THE SHADOWS, A SWIFT TRANSFORMATION TAKES PLACE...

SHE'S WRONG! BATMAN'S ANSWERING ALL RIGHT--IN PERSON! NOT TO MENTION ROBIN!

IF WE HURRY, WE'VE GOT A CHANCE TO TAKE THOSE THUGS BY SURPRISE!

AND THE NEXT INSTANT TWO FIGURES PACE THROUGH THE FLAME-SHATTERED NIGHT!

BATMAN! NOBODY TOLD ME HE WAS IN THESE PARTS!

I'LL HANDLE HIM, ROBIN! TAKE A LOOK OVER THAT WAY, AND YELL IF YOU SEE ANYONE!

HE AIN'T IN THESE PARTS NO MORE, PETE! HE'S OUTA THIS WORLD!

HERE'S HOPIN' IT'S FOR GOOD!

IT'LL BE FOR GOOD IF YOU SET FIRE TO SOME OF THAT OIL WASTE AND TOSS IT SOON AS I START RUNNIN'!

I DON'T LIKE BURNIN' FOLKS--BUT IT'S BETTERN SPENDIN' TWENTY YEARS IN STIR!

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BATMAN AND ROBIN

GET MOVIN', PETE! NO SENSE IN US GOIN' UP IN SMOKE WITH BATMAN!

BOB KANE

AMBUSHED BY THUGS WHO HAVE SET FIRE TO A NEW OIL WELL IN AN ATTEMPT TO DISCOURAGE RITA PARKER FROM DEVELOPING AN OIL FIELD INHERITED FROM HER FATHER—BATMAN, CLUBBED INTO UNCONSCIOUSNESS, FACES FLAMING DEATH!

SEARING HEAT HASTENS THE CRIME-FIGHTER'S AWAKENING!

WH-WHAT'S THIS? HEAT! LIGHT! I REMEMBER I WAS CHASING SOMEBODY, AND—GREAT SCOTT!

ROBIN, SEARCHING NEARBY, SEES THE NEW CONFLAGRATION AND INVESTIGATES

ANOTHER FIRE—PROBABLY STARTED BY THE SAME ONES WHO BURNED THE WELL! BUT WHERE'S BATMAN?

BATMAN! WHERE ARE YOU?

ROBIN'S CALLING ME—BUT I MUSTN'T ANSWER! IF I CAN'T GET OUT, I DON'T WANT HIM RUSHING IN HERE TO DIE WITH ME!

DESPERATELY, THE ACE CRIME-SMASHER SEIZES THE ONE SLENDER CHANCE OF ESCAPE! HIS STEEL-STRONG SILKEN ROPE LOOPS UPWARD THROUGH BILLOWING SMOKE...

IF I MAKE IT, I'M GOOD—AND IF I DON'T, I'M FINISHED!

THE NEXT INSTANT...

GLAD YOU RECOGNIZE ME! I WAS AFRAID I'D LOOK LIKE A GINGER-BREAD MAN!

BATMAN!

BACK AT THE SCENE OF THE BURNING WELL...

BATMAN! ROBIN! SO YOU DID SEE MY ADVERTISEMENT AND YOU CAME TO HELP ME! BUT SEE WHAT'S HAPPENED ALREADY!

WE'VE EVEN SEEN THE MEN RESPONSIBLE FOR IT, MISS PARKER!

NOT FOR THE LAST TIME, EITHER—WE HOPE!

I'VE SENT FOR SPECIAL EQUIPMENT TO FIGHT THE FIRE—BUT EVEN AFTER IT'S OUT, I DON'T KNOW WHETHER TO GO ON! BIG TIM IS POWERFUL—AND MERCILESS!

MAYBE WE CAN SOFTEN HIM UP! WHO IS HE ANYWAY?

BIG TIM HALE OWNS MOST OF THE OIL LAND AROUND HERE! WHEN DAD PROSPECTED THIS TRACT AND FOUND IT THE RICHEST YET DISCOVERED, BIG TIM STARTED TRYING TO FORCE US OUT! NOW DAD'S GONE, AND I'M ALL ALONE

AND IN BIG TIM HALE'S FIELD OFFICE, A MILE AWAY....

WE SET THE PARKER GIRL'S WELL ON FIRE, TIM—BUT SHE'S GOT BATMAN AND ROBIN ON HER SIDE!

WE SEEN 'EM! WE ALMOST KILLED BATMAN—BUT HE GOT AWAY!

WHAT!

I'VE BEEN TRYING FOR YEARS TO GET THAT PARKER PROPERTY, AND THOSE TENDERFEET FROM BACK EAST AREN'T GOING TO STOP ME! RECKON I SWING ENOUGH WEIGHT TO TAKE CARE OF THEM!

BOSS, I SURE HOPE YOU'RE RIGHT!

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BATMAN

AND ROBIN

By BOB KANE

HAVING ESCAPED DEATH AT THE HANDS OF CROOKS WHO ARE TRYING TO MAKE RUTH PARKER SURRENDER THE OIL LANDS SHE HAS INHERITED FROM HER FATHER, BATMAN IS TRYING TO LEARN THE BACKGROUND OF THE TROUBLE

4-9

HE'S DESTROYED MY MACHINERY--DRIVEN OFF ALL MY WORKMEN EXCEPTING A HANDFUL WHO ARE LOYAL--AND NOW HE'S SET FIRE TO THE FIRST OIL WELL I'VE BROUGHT IN!

BUT WHAT OF THE POLICE--AND THE SHERIFF? COULDN'T YOU APPEAL TO THEM?

OF COURSE--IF ANYONE COULD PROVE ANYTHING! SHERIFF ROSSIN IS A FINE PERSON--BUT HIS HANDS ARE TIED. HALE IS RICH AND POWERFUL, AND HE'S ABLE TO COVER HIMSELF UP!

SOMEbody AT THE DOOR, MISS PARKER!

R-R-RING

WHY, SHERIFF ROSSIN! WE WERE--AH--JUST SPEAKING OF YOU!

GOOD EVENIN', MISS PARKER! IF BATMAN AND ROBIN ARE HERE, I GOT A WARRANT FOR THEIR ARREST!

BATMAN--HE'S AFTER US!

UH--BATMAN! I'M NOT HAPPY TO SAY IT, BUT THE FACT IS I GOT A COMPLAINT AGAINST YOU AND THE YOUNG FELLER, ROBIN, FOR TRESPASSIN' ON TIM HALE'S PROPERTY!

ONE MORE OF HIS TRICKS!

IT ISN'T RIGHT! IT ISN'T FAIR!

I TAKE IT, SHERIFF, YOU'D AS SOON SEE JUSTICE DONE IN THIS PART OF THE WORLD, AS ARREST ROBIN AND ME?

IF YOU'D LIVED IN THESE PARTS WHEN I WAS RUNNIN' FOR 'LECTION, BATMAN, YOU WOULDN'T HAVE TO ASK 'I'M FOR WHAT'S RIGHT--BUT ACCORDIN' TO THE LAW, SOMEBODY SWEARS OUT A COMPLAINT, I GOT TO MAKE AN ARREST

SHERIFF, IF YOU WANT TO GET A NEW SLANT ON THIS BUSINESS, LOOK OUT THE WINDOW--AND YOU'LL SEE WHY YOU SHOULDN'T ARREST US JUST YET!

RECKON IT WOULDN'T DO NO HARM...

KIND OF DARK OUTSIDE, MISS PARKER. NARY A THING I CAN SEE! RECKON I OUGHT TO TURN AROUND AGAIN?

YES! OH, YES!

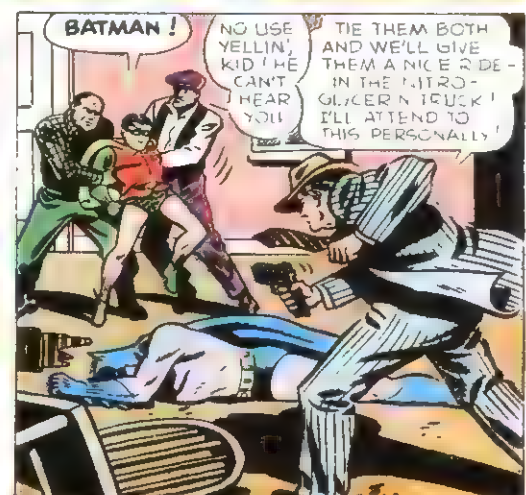
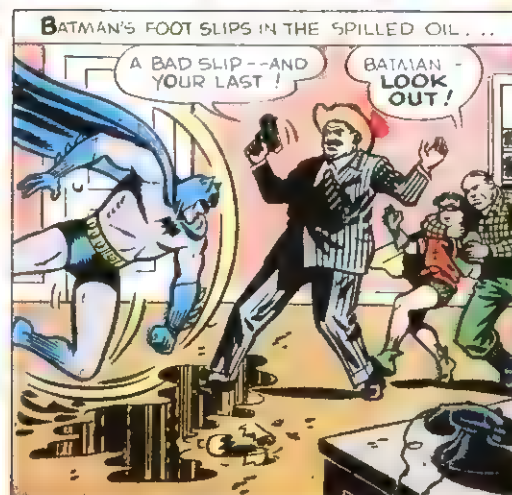
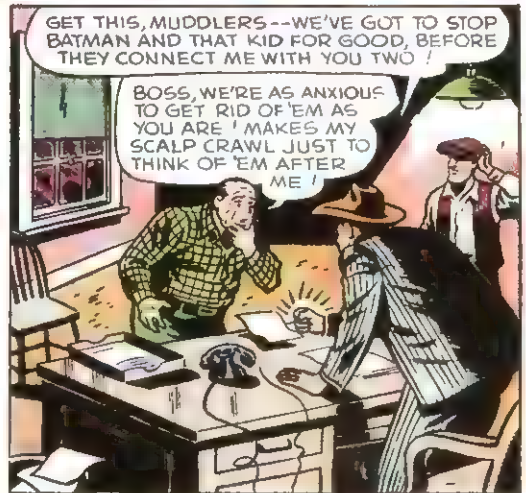
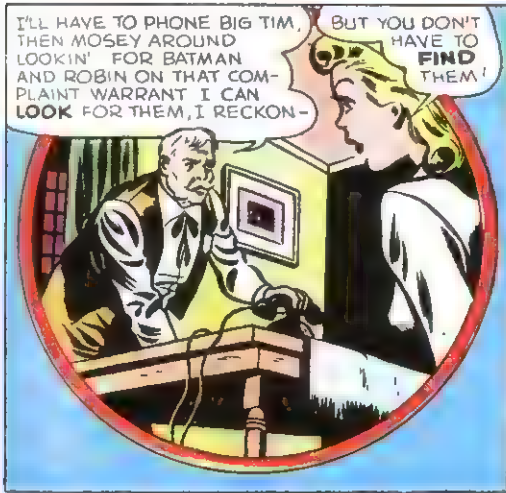
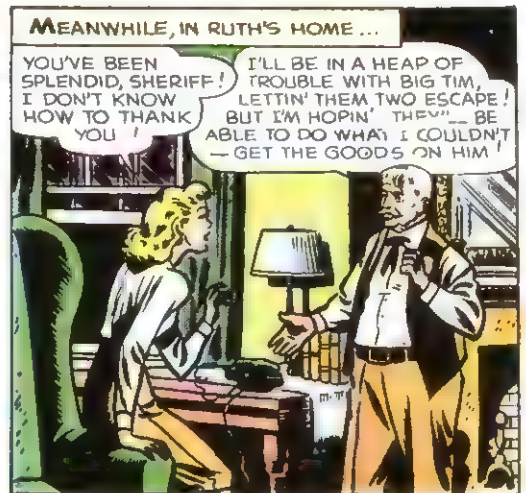
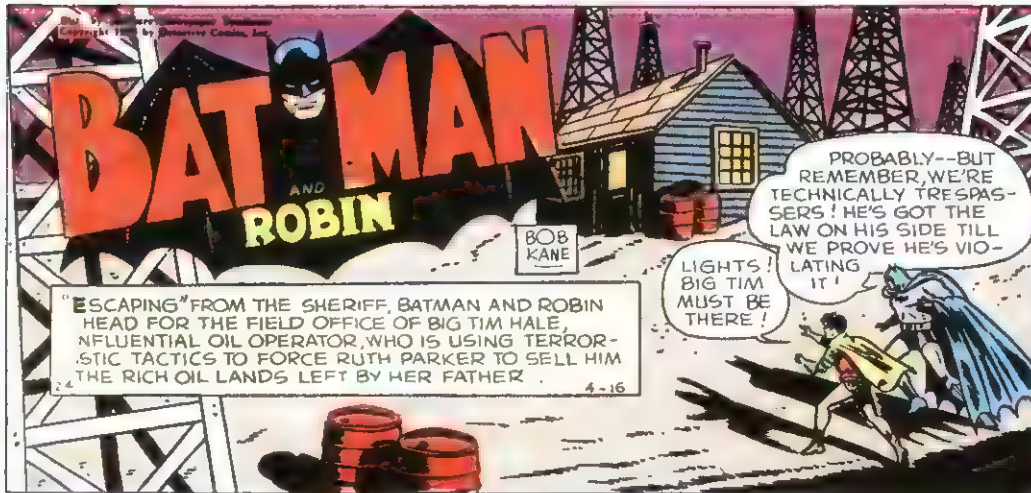
NOW, AIN'T I STUPID? LETTIN' DANGEROUS PRISONERS LIKE THEM ESCAPE!

SHERIFF ROSSIN, YOU'RE GRAND!

AND NEAR BIG TIM'S FIELD SHACK...

THE SHERIFF'S OKAY! HE'S WITH US, AT HEART, IN TRYING TO STRAIGHTEN OUT THIS BUSINESS!

YES--BUT WE HAVE A LOT TO DO YET! BE QUIET--AND CAREFUL!



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BATMAN ROBIN

BOB KANE

CAPTURED BY BIG TIM HALE AND HIS HENCHMEN, WHO HOPE TO TERRORIZE RUTH PARKER INTO SELLING RICH OIL LANDS INHERITED FROM HER FATHER, BATMAN AND ROBIN ARE ABOUT TO BE LAUNCHED ON THE MOST PERILOUS RIDE OF THEIR LIVES!

4-23

TIE THAT WHEEL TIGHT, JOE! THIS NITRO BUGGY IS AIMED STRAIGHT FOR THE PARKER GIRL'S OIL FIELD-- AND THERE WON'T BE ANYTHING LEFT WHEN IT HITS ONE OF THE DERRICKS!

A MOTOR ROARS--AND THE DEATH-LADEN CAR SPEEDS ITS HELPLESS PRISONERS TOWARD ALMOST CERTAIN ANNIHILATION!

DANGER HIGH EXPLOSIVE

WE'RE KILLIN' A FLOCK OF BIRDS WITH ONE STONE TIM! AFTER WE'VE GOT RID OF BATMAN AND ROBIN AND WRECKED THEM DERRICKS, THE DAME WILL BE GLAD TO SELL YOU HER LAND!

WE CAN'T GET THE DOORS OPEN TO ROLL OUT--BUT COULDN'T YOU ROLL ON THE BRAKE PEDAL AND STALL THE ENGINE?

IT WOULD THROW US INTO A SKID ON THIS GRAVEL ROAD! MIGHT OVERTURN US AND SET OFF THE NITRO IN BACK! THE BUMPS WE'RE HITTING MAY DO THAT, AS IT IS!

CAN'T WE DO ANYTHING--EXCEPT JUST LIE HERE AND WAIT TO BE BLOWN TO PIECES?

IF THERE WERE SOME WAY OF STOPPING THE TRUCK GRADUALLY, WITHOUT LEAVING THE ROAD...HMMM-- THAT IGNITION KEY!...

PRECIOUS SECONDS TICK AWAY WITH TERRIBLE SWIFTNESS AS BATMAN STRAINS TO REACH AND TURN THE KEY WITH HIS TEETH!

YOU'VE DONE IT! THE MOTOR'S STOPPING!...BUT OUR SPEED WILL CARRY US INTO THE OIL DERRICKS, ANYWAY!

NOT IF I CAN MAKE THIS KEY SERVE A DOUBLE PURPOSE...

MOST KEYS HAVE SAW-TOOTHED EDGES, CAPABLE OF FRAYING AND CUTTING ROPES--IF THERE IS TIME!

THE ROPE IS SHREDDING--BUT I'LL HAVE TO CUT MORE THAN A STRAND AT A TIME IF WE'RE GOING TO GET OUT OF THIS JAM!

THERE'S A DERRICK DEAD AHEAD! WE CAN'T MISS IT!

BATMAN AND ROBIN ARE HARD TO FIND, SHERIFF--ESPECIALLY WHEN YOU LOOK FOR THEM IN PLACES LIKE THIS!

GREAT GUNS, MISS PARKER! LOOK--A RUNAWAY NITRO TRUCK HEADIN' STRAIGHT OUR WAY!

IT'LL WRECK MY DERRICKS--RUIN EVERYTHING!

IT'LL DO MORE'N THAT! IF WE'RE WITHIN A QUARTER-MILE OF WHERE IT HITS, IT'LL SCATTER US OVER THE WHOLE STATE!

I'VE GOT TO TURN--THIS WHEEL--WITH MY SHOULDER! OUR ONLY CHANCE!

SOMEBODY RUNNING! IT LOOKS LIKE MISS PARKER AND THE SHERIFF! THEY'LL BE KILLED WITH US!

NEXT INSTANT....

IT'S SWERVING--MISSING THE DERRICK--SLOWING! AND THERE ARE PEOPLE INSIDE THAT LOOK LIKE BATMAN AND ROBIN!

HUH? IF YOU'RE RIGHT, I WANT A POWWOW WITH 'EM RIGHT QUICK!

SO BIG TIM HAS FINALLY ADDED COLD-BLOODED MURDER TO HIS OTHER CRIMES!

ATTEMPTED MURDER, MA'AM! THAT'S WHAT I'M GOIN' TO ARREST HIM FOR--IF HE DON'T SHOOT ME FIRST!

I DON'T THINK HE'LL SHOOT, SHERIFF! WE'RE GOING TO GIVE HIM A TASTE OF HIS OWN MEDICINE!

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BATMAN

ROBIN

FOLLOWING A NARROW ESCAPE FROM DEATH IN A RUNAWAY NITROGLYCERIN TRUCK, BATMAN AND ROBIN ARE ABOUT TO SET OUT AFTER BIG TIM HALE, WHO HAS TRIED BY SABOTAGE AND MURDER TO FORCE RUTH PARKER TO SELL HER RICH OIL LAND!

26

BOB KANE

I DON'T THINK THEY'LL DO ANY SHOOTING, MISS PARKER--BUT YOU'LL BE SAFER IN BACK, IN CASE THEY DO!

SEEMS LIKE A MIGHTY DANGEROUS SCHEME, BATMAN!

NOT IF I KNOW MY CROOKS, SHERIFF!

OKAY! AND IF THE VARMINTS WANT TO TRADE LEAD, I'LL SHOW 'EM I CAN DRIVE A SHARP BARGAIN!

WE SHOULD HAVE HEARD THE EXPLOSION BEFORE THIS. I WONDER--?

CHIEF! THE NITRO TRUCK! IT'S COMIN' BACK, STRAIGHT AT US!

I'LL GET THE BATMAN! THAT'LL STOP 'EM!

NIX, STUPID! YOU'RE LIABLE TO HIT THE NITRO, OR THE TRUCK MIGHT OVERTURN!

HEAD FOR THE CAR!

THEY'RE TRYING TO RUN FOR IT IN THAT CAR--AND IT'S FASTER THAN THIS TRUCK!

WE'LL BE UP TO THEM BEFORE THEY HAVE TIME TO GATHER SPEED--I HOPE!

O-O-H-H! THE WAY THEY'RE TAKIN' THOSE BUMPS, THEY'RE LIKELY TO BLOW UP ANY MINUTE! AND US WITH 'EM!

IF I COULD ONLY TAKE A SHOT AT 'EM!

JOUNCING AND SKIDDING DANGEROUSLY, THE NITRO TRUCK CREEPS UP BESIDE THE TOURING CAR!

GET AWAY! YOU'LL KILL ALL OF US!

YOU AIN'T GOT A CHANCE, TIM!

NOT IF YOU STOP AND SURRENDER!

OKAY! YOU'VE GOT US! WE'RE READY TO QUIT! BUT I'D HAVE HAD THINGS MY WAY IF BATMAN HADN'T BEEN CRAZY ENOUGH TO CHASE US IN THAT NITRO BUGGY!

FOLKS LIKE YOU WHO COMMIT CRIMES ARE CRAZY--BUT NOT NECESSARILY FOLKS WHO CATCH 'EM, LIKE BATMAN.

WE DIDN'T LIKE THE IDEA OF BEING KILLED ANY MORE THAN YOU DID--SO WE TOOK THE NITROGLYCERIN OUT OF THE TRUCK BEFORE WE CHASED YOU.

WHAT!

I COULD'VE SHOT AT 'EM ALL THE TIME!

IF ONLY DAD COULD HAVE SEEN THIS! HE FOUGHT BIG TIM FOR YEARS, AND NOBODY THOUGHT HE HAD A CHANCE OF WINNING!

HE KNEW HE HAD A CHANCE--AND HE MUST HAVE KNOWN YOU'D WIN SOME DAY! MEN LIKE BIG TIM ARE ALWAYS LOSERS IN THE LONG RUN!

NEXT MORNING, AS A PLANE WINGS TOWARD DISTANT GOTHAM CITY...

RUTH PARKER'S TROUBLES ARE OVER NOW, BRUCE--PROBABLY SHE'LL BE AS RICH AS YOU SOME DAY--AND SHE DESERVES IT!

EVERYONE GETS PRETTY MUCH--WHAT HE OR SHE DESERVES IN THIS WORLD DICK! INCLUDING BIG TIM HALE--WHO WILL SPEND THE REST OF HIS LIFE IN PRISON!

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BATMAN

ROBIN

By BOB KANE

ALFRED, GENTLEMAN'S GENTLEMAN TO BRUCE WAYNE AND DICK GRAYSON—AND INCIDENTALLY THE ONLY LIVING PERSON TO KNOW THEY ARE BATMAN AND ROBIN—CAN ALWAYS BE RELIED ON TO DO THE UNEXPECTED FOR EXAMPLE, WITNESS...

I TRUST YOU ENJOYED THE MESS, SIRS----

OH, IT WASN'T THAT BAD, ALFRED!

OH, BEG PARDON, SIR. WHEN I SAY "MESS" I USE THE VERNACULAR OF THE SEAMEN, SIR. CHOW, FOOD, Y'KNOW! AND NOW, SIR, IF YOU WILL EXCUSE ME, I'LL RETURN TO MY BERTH!

I HEAVE HO, ME LADS. THE WINDS BLOW FREE. MY HOME IS ON THE ROLLING SEA... ♪ ♫ ♪

ALFRED HAS CERTAINLY GONE NAUTICAL LATELY!

MAYBE HE'S FALLEN FOR A WAVE!

HM-M! AT THIS POINT I MUST COMPUTE THE FATHOMS AND TAKE THE WIND VELOCITY INTO CONSIDERATION...

WE'RE NOT TRYING TO PRY INTO YOUR PRIVATE AFFAIRS, ALFRED, BUT WHAT GOES ON, ANYWAY??

LOOK! NAVIGATION CHARTS! MAPS OF CURRENTS! HE HAS FALLEN FOR A WAVE, BUT IT DOESN'T WEAR SKIRTS!

IT'S TRUE, SIR! ONE OF MY ANCESTORS WAS THE FIRST TO ROUND THE HORN, AND NOW THE SEA IS AGAIN CALLIN' ONE WHO BEARS HIS NAME! AT 5:30 TOMORROW MORNIN' I'LL BE A SHIP'S CAPTAIN! BUT NEVER FEAR, SIR. I'LL BE BACK IN TIME TO SERVE BREAKFAST!

BACK IN TIME TO SERVE BREAKFAST? I DON'T GET IT!

5:15 THE NEXT MORNING / ALFRED KEEPS A RENDEZVOUS!

WITH THIS FOG ROLLING UP I DON'T KNOW WHETHER I SHOULD LET YOU...

NOW, HERBERT, YOU MADE A PROMISE! THERE'S NO NEED TO WORRY. I'M NO BLOOMIN' LAND-LUBBER... OR IS IT LOBBER?

5:20 AND CAPTAIN ALFRED TAKES THE HELM!

A DECK UNDER MY FEET AT LAST!

IF ONLY MY ANCESTORS COULD SEE ME NOW! A CAPTAIN!

AT THAT MOMENT, ONLY SOME STREETS DISTANT

HIJACKERS!

HOP OUT, YOU MONKEYS! WE'RE TAKIN' OVER!

OKAY, NED! GET THE BOYS BEHIND THEM! WHEELS AND HEAD FOR THE RIVER!

Get up more speed before that ferry leaves without us!

That wouldn't be so good, eh, twist, especially after the way you doped out how to use that boat!

BATMAN
AND
ROBIN
By **BOB KANE**

ALFRED, BUTLER TO BRUCE WAYNE AND DICK GRAYSON (BATMAN AND ROBIN), HAS A SECRET YEN TO CAPTAIN A SHIP, AND IS GIVEN THAT CHANCE FOR A FEW HOURS -- ON A FERRY BOAT! MEANWHILE, NEARBY, A FLEET OF SILK TRUCKS IS HIJACKED....

5-14

ON THE FERRY, CAP'TN ALFRED WATCHES THE FEW PASSENGERS WHO BOARD THE BOAT AT THE UNEARTHLY HOUR OF 5.25 A.M.

TWO TRUCKS AND DRIVERS... A SHOE-SHINE BOY AND AN OLD MAN! AH ME! NOT A VERY BIG LIST FOR MY INITIAL VOYAGE! BUT CARRY ON, CAPTAIN ALFRED, CARRY ON!

Heave ho, me lads... the winds blow free... my home is on the rolling sea...

TO FERRY

DO YOU THINK HE'S CAUGHT ON BY NOW?

IF HE HASN'T, AT LEAST HE'S DOING SOME TALL THINKING! IT'S A GOOD THING WE FOLLOWED HIM, ANYHOW! IMAGINE ALFRED A FERRY CAPTAIN!

ODD COINCIDENCE THAT! I SANG THAT VERY SONG AT THE MAWSTER'S HOUSE WHEN... JOVE! OF COURSE! IT'S MAWSTER BRUCE AND DICK IN DISGUISE, COME ABOARD TO KEEP AN EYE ON ME! HA! HA! DASHED CLEVER OF THEM!

THEN... THE LAST OF THE LOAD-- THE HIJACKED SILK TRUCKS!

WE MADE IT, TWIST! THERE'S OUR OWN TWO TRUCKS WAITIN' FOR US.

SURE! IF YA COVER THE ANGLES, EVERYTHING RUNS OKAY! BOY, I'LL BET THE COPPERS ARE BURNIN' UP THE WIRES NOW

HODGE SILK CO.

YES, SIR! ONE OF THE DRIVERS SAYS THEY HEADED FOR THE RIVER FERRY!

THE FERRY, EH? THEY WON'T GET FAR! I'LL HAVE A SQUAD WAITING FOR THEM ON THE OTHER SIDE!

AND SO, WITH ALFRED AT THE HELM, THE FERRY HEADS INTO THE FOG... AND, INCIDENTALLY, THE ZANIEST FERRY RIDE ON RECORD!

ON BOARD, THE "SHOE-SHINE BOY" WANDERS AROUND AIMLESSLY

WONDER WHAT'S BACK HERE?

VEHICLES ONLY

STEP IT UP! GET EVERY LAST BOLT OF SILK OUT OF THOSE HODGE TRUCKS INTO OURS! WHEN WE ROLL OFF HERE, THE COPPERS'LL BE FOOLED SILLY!

SURE--BUT THERE WON'T EVEN BE ANY COPPERS WAITIN' FOR US! YOU SOITENLY KNOW THE ANGLES, TWIST!

WHEW! I'D BETTER SPILL THE NEWS TO BRUCE!

SNOOPER. HUH?

BATMAN AND ROBIN

Following Alfred, the sea yearning but, for, Bruce Wayne and Dick Grayson, in disguise, find the captain, the who, of a ferry, dock, then, discover's sick hijackers aboard, but is spotted

HIS PEEPER WAS WIDE OPEN AND HE WAS GETTIN' SET TO YAP, SO I TAPPED HIM ONE!

NICE SLUGGIN', TAPPER! SHOVE HIM DOWN BELOW! NOW I THINK IT'S TIME WE HAD A TALK WITH THE CAPTAIN O' THIS TUB AND GET THE REST OF ME PLAN WORKED OUT!

5-21

SIXTEEN MEN ON A DEAD MAN'S CHEST YO HO...YO HO... YO HO...OH!

HOLD IT, ADMIRAL!

WHY, THAT'S A FIRE-ARM!

YEAH, AND IT FIRES BIG SLUGS INTO GUYS WHAT DON'T OBEY ORDERS! GET THIS! THERE'S COPPERS WAITIN' FOR US ON THE SHORE YOU'RE HEADED FOR, SO YOU'RE GONNA TURN THIS TUB AROUND AND GO BACK!

GET DE ANGLE, ADMIRAL? DE COPPERS...L BE FOOLED-DEY CAN'T SEE DE'S TUB TURNIN' N DE FOG!

PULL THE WHISTLE CORD NATURALLY! IF WE TURN, THERE MIGHT BE OTHER BOATS IN OUR PATH!

HEY, WHATCHA GONNA DO?

ONLY MY PLAN OF STRATEGY SHOULD SUCCEED!

TOOT-TOOT-TOOT TO-OT, TO-OT...TO-OT... TOOT-TOOT-TOOT

WONDER WHERE THAT KID DISAPPEARED TO? CAN'T SEE MUCH IN THIS FOG! ALFRED'S GETTING JUMPY, TOO! JUST LISTEN TO THAT BOAT WHISTLE!

TOOT-TOOT-TOOT TO-OT, TO-OT...TO-OT... TOOT-TOOT-TOOT

THREE SHORT THREE LONG THREE SHORT! Morse CODE! S-O-S! ALFRED'S IN TROUBLE!

WHAT, WHO TOLD YOU TO POKE YER SKINNY NOSE IN HERE, YOU OLD GEEZER!

OH, OH, DEAR ME!

SURE HOW DARE YOU CALL ME AN OLD GEEZER!

OH, HEY, WERE GRAB 'EM.

DAT SHOULDN'T BE SO HARD!

DON'T TOUCH ME, YOU YOUNG WHIPPER-SNAPPER!

YIPE!

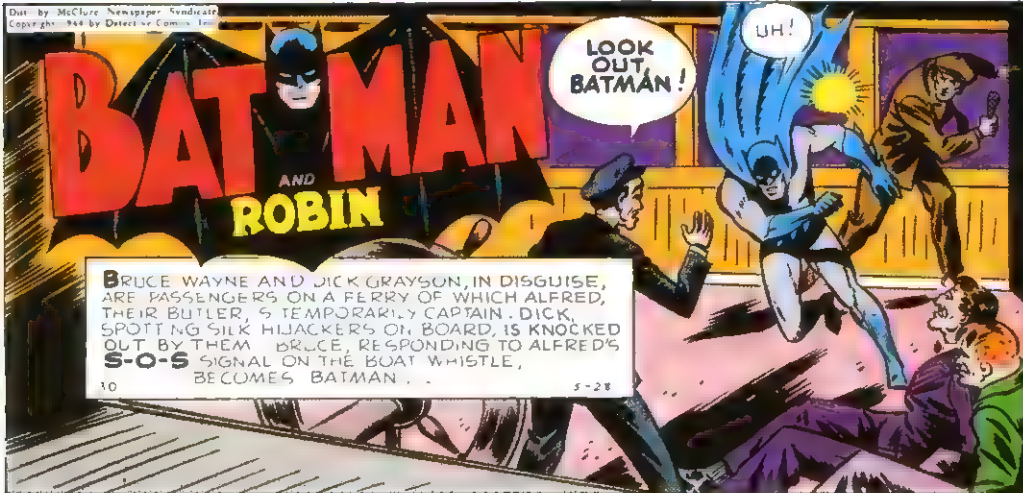
HE GIVE ME DE FLYIN' MARE! ME...MIKE MASON...ME!

THAT OLD BAT IS TOUGH!

CORRECTION, PLEASE! NOT OLD BAT.

I RATHER HOPED IT WOULD BE YOU IN DISGUISE, SK!

BATMAN!




BATMAN AND ROBIN

BRUCE WAYNE AND JICK GRAYSON, IN DISGUISE, ARE PASSENGERS ON A FERRY OF WHICH ALFRED, THEIR BUTLER, IS TEMPORARILY CAPTAIN. DICK, SPOTTING SILK HIJACKERS ON BOARD, IS KNOCKED OUT BY THEM. BRUCE, RESPONDING TO ALFRED'S S-O-S SIGNAL ON THE BOAT WHISTLE, BECOMES BATMAN.

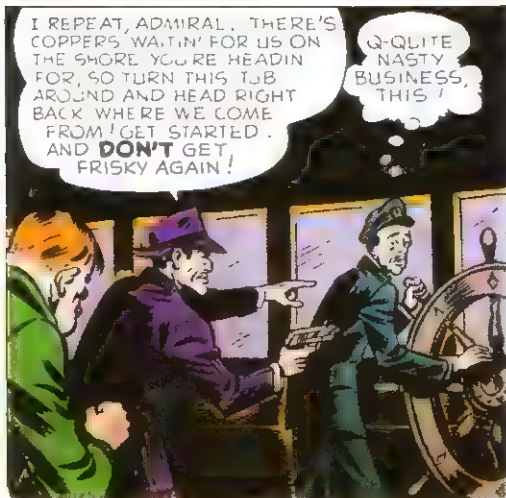
LOOK OUT BATMAN!

UH!



HUH! BATMAN WAS DISGUISED AS THE OLD BIRD I SEEN COMIN' UP HERE! GOOD THING YOU HAD ME PLANTED AS A LOOKOUT, TWIST!

SURE! I ALWAYS COVER EVERY ANGLE! NOW, TIE UP BATMAN AND SHOVE HIM DOWN BELOW WITH THAT KID!

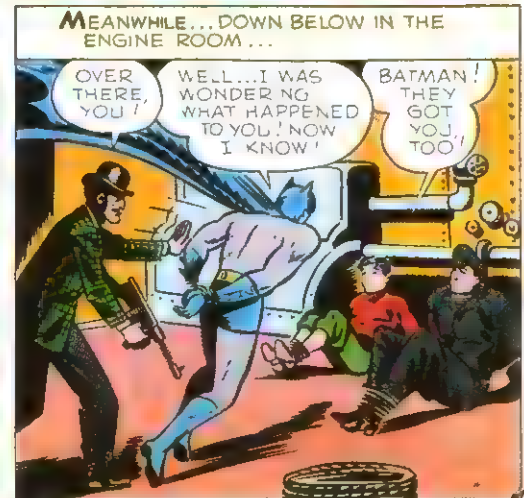


I REPEAT, ADMIRAL, THERE'S COPPERS WAITIN' FOR US ON THE SHORE. YOU'RE HEADIN' FOR, SO TURN THIS TJB AROUND AND HEAD RIGHT BACK WHERE WE CAME FROM! GET STARTED, AND DON'T GET FRISKY AGAIN!

Q-QLITE NASTY BUSINESS, THIS!



JOVE! I WILL TURN THE FERRY ABOUT-BUT IN THE DIRECTION OF THE OPEN SEA! THESE RUFFIANS WON'T KNOW BECAUSE OF THE FOG WHEN WE RIDE THE ROUGH WATERS, THESE BOUNDERS WILL GET SEA-SICK AND I'LL TAKE OVER!

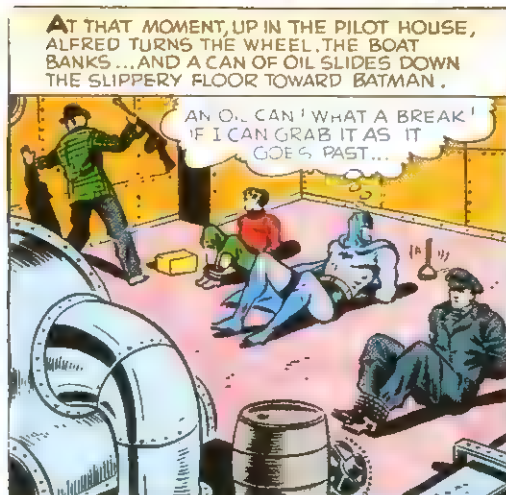


MEANWHILE... DOWN BELOW IN THE ENGINE ROOM...

OVER THERE, YOU!

WELL... I WAS WONDERING WHAT HAPPENED TO YOU! NOW I KNOW!

BATMAN! THEY GOT YOU, TOO!



AT THAT MOMENT, UP IN THE PILOT HOUSE, ALFRED TURNS THE WHEEL. THE BOAT BANKS... AND A COIL OF OIL SLIDES DOWN THE SLIPPERY FLOOR TOWARD BATMAN.

AN OIL CAN! WHAT A BREAK! IF I CAN GRAB IT AS IT GOES PAST...



AN INSTANT LATER...

THE OIL SHOULD MAKE THE ROPES AND MY WRISTS SLIPPERY ENOUGH FOR ME TO GET FREE!



NOT A BAD FOUR MINUTES' WORK! NOW I'VE GOT TO GET THAT GUARD C.O. SE ENOUGH SO HE WON'T HAVE TIME TO RAISE HIS GUN!

WHY, YOU! I'LL KICK YER TEETH N FER THAT!

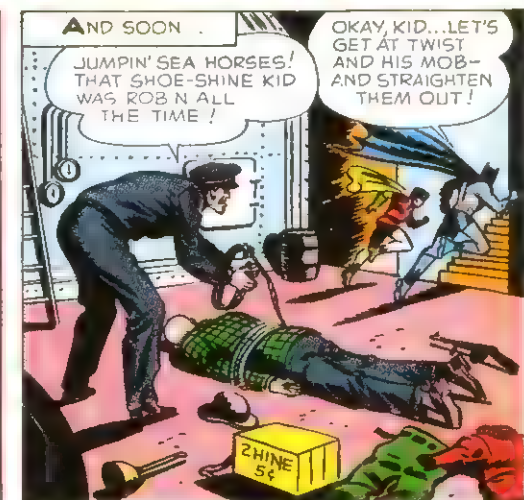
IS THAT A FACE YOU'RE WEARING OR JUST A HALLOWEEN MASK YOU'RE TRYING OUT FOR A FRIEND?



YOW!



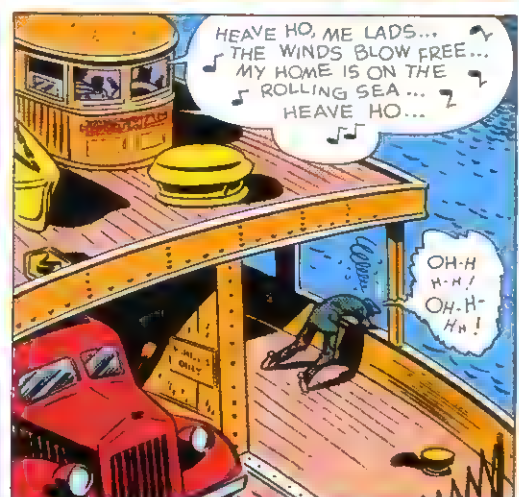
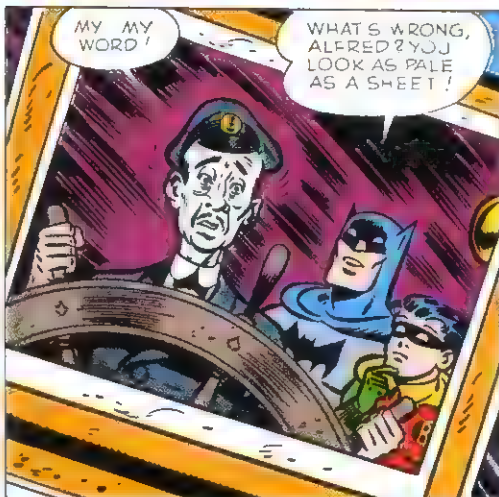
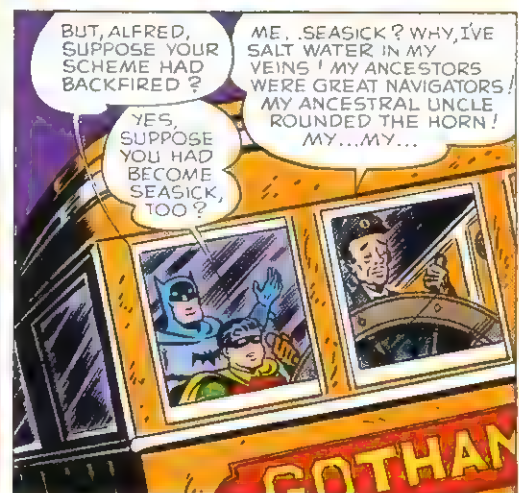
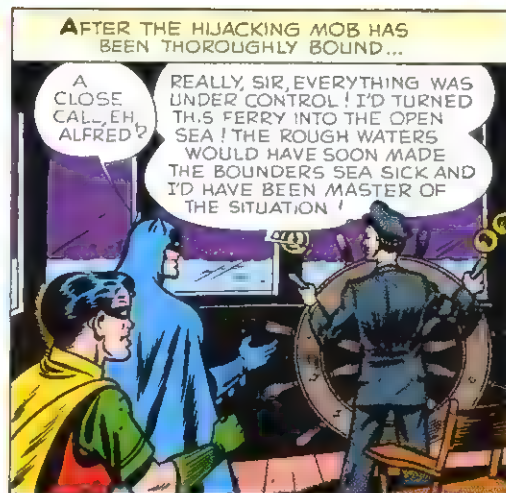
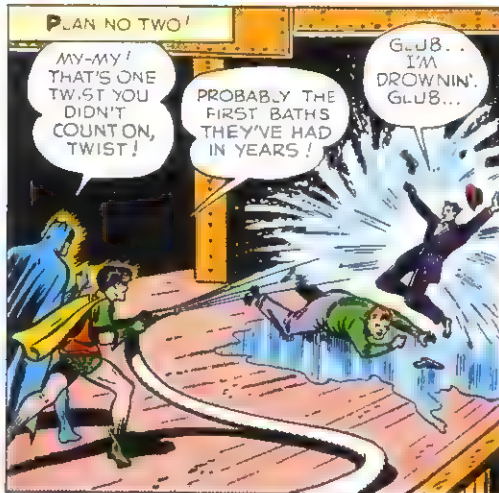
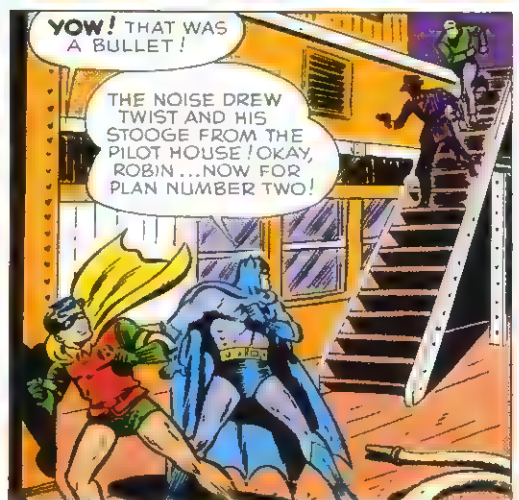
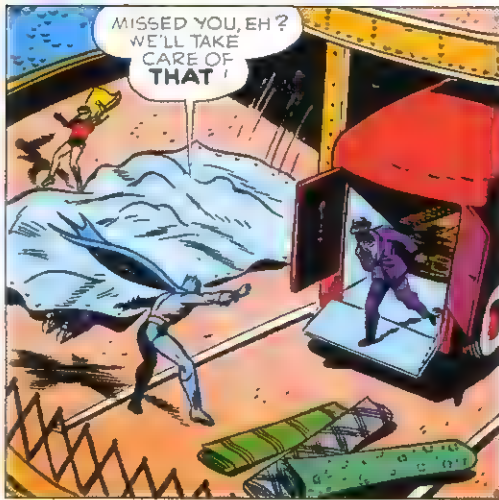
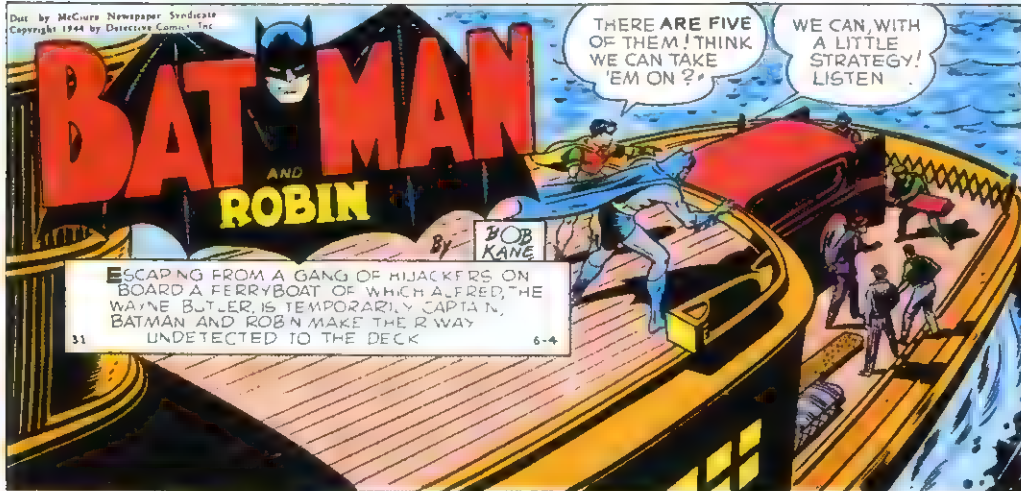
AAAA...



AND SOON...

JUMPIN' SEA HORSES! THAT SHOE-SHINE KID WAS ROBIN ALL THE TIME!

OKAY, KID... LET'S GET AT TWIST AND HIS MOB- AND STRAIGHTEN THEM OUT!



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BATMAN AND ROBIN

By BOB KANE

I WANT THE WARDEN! WARDEN! WARDEN DOYLE!

IT'S BOWER, SIR, THE ONE WHO MURDERED THE RARE-BOOK DEALER!

THE PLACE DEATH ROW IN THE STATE PRISON WHERE CONVICTED MEN AWAIT THE ELECTRIC CHAIR! THE TIME 7 P.M!

WARDEN, I WANT TO SEE THE BATMAN! I'VE GOT TO TALK TO HIM!

SO WOULD A LOT OF PEOPLE! I'VE TOLD YOU A DOZEN TIMES THAT THE BATMAN IS TOO BUSY TO ANSWER EVERY CALL!

NOW, WHY DON'T YOU CUT OUT ALL THIS NONSENSE ABOUT BEING INNOCENT? THE BATMAN CAN'T HELP YOU. YOU MIGHT AS WELL CONFESS!

OKAY, WARDEN. I'LL CONFESS. I'LL CONFESS PLENTY!

BUT ONLY TO THE BATMAN!

HMM. A CONFESSION. THAT'S DIFFERENT.

WE'LL SEE, BOWER. I'LL PHONE COMMISSIONER GORDON. HE'S THE ONLY ONE WHO CAN CONTACT THE BATMAN!

YOU SEE HOW IT IS, COMMISSIONER! A CONFESSION MIGHT GIVE US THE NAME OF THE ACCOMPLICE WE NEVER CAUGHT!

RIGHT! I'LL GET IN TOUCH WITH BATMAN AT ONCE!

PRESENTLY, FROM ATOP THE HEADQUARTERS' ROOF, A SHAFT OF LIGHT SWEEPS OVER THE NIGHT SKY...

JUST THINK, CLANCY, SOMEWHERE, AT THIS VERY MOMENT, A MAN AND A BOY, WHOSE IDENTITY NOBODY KNOWS, ARE ABOUT TO PUT ON THE COSTUMES OF BATMAN AND ROBIN!

"SOMEWHERE..." THE HOME OF WEALTHY BRUCE WAYNE AND HIS YOUNG WARD, DICK GRAYSON...

GOT ANY IDEA WHY WE'RE GETTING THIS HURRY CALL?

NOT YET, BUT WE'LL KNOW SOON ENOUGH! HERE, CATCH!

SOMETIME LATER...

BATMAN! WHAT'S HE DOING HERE?

WHAT'S UP, BATMAN? ANYTHING NEW ON THE BOWER CASE?

SORRY, BOYS, I CAN'T TELL YOU ANYTHING BECAUSE I DON'T KNOW ANYTHING YET.

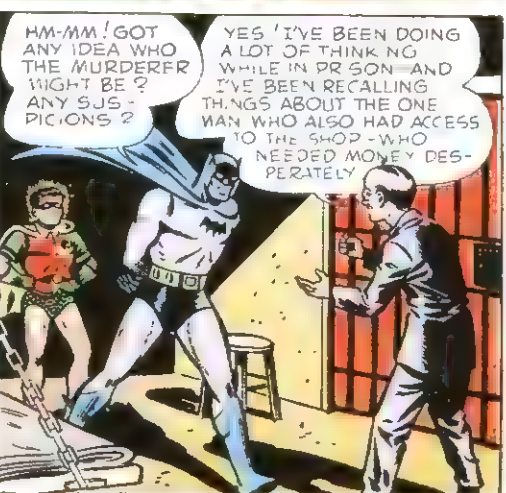
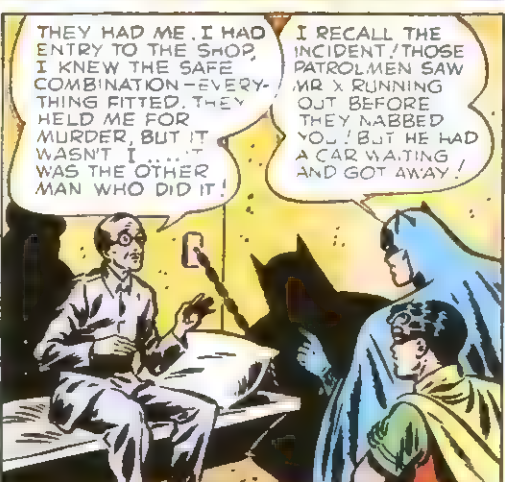
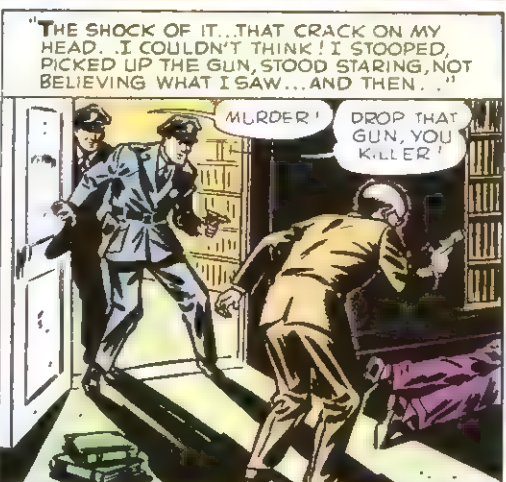
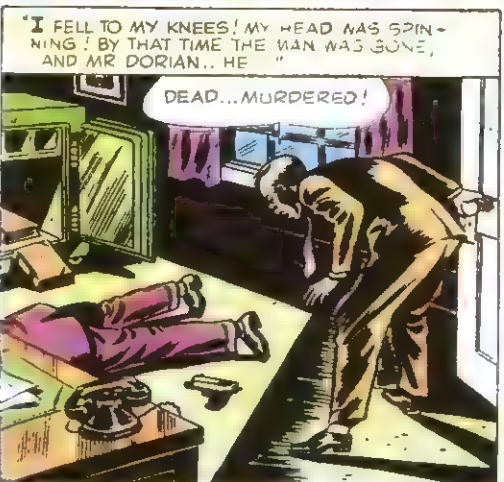
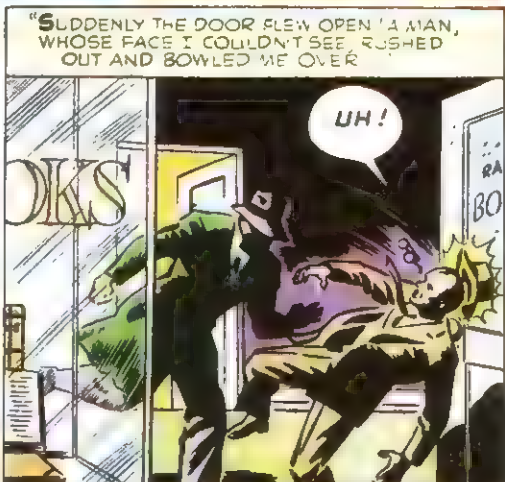
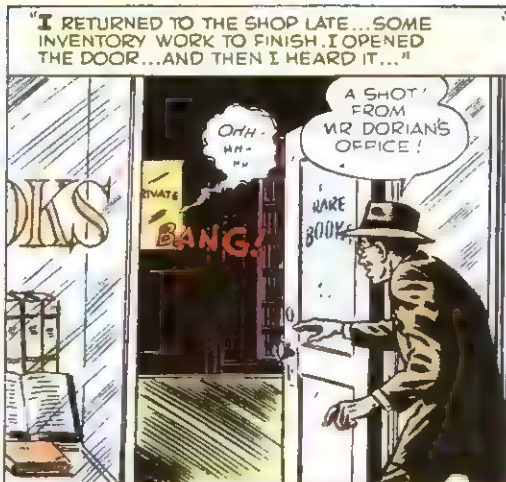
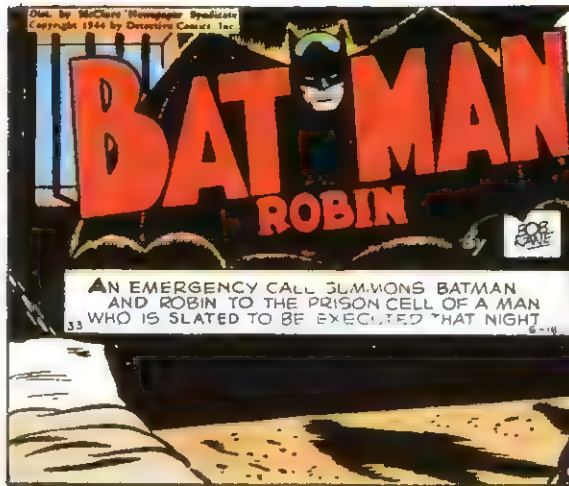
BOWER IS SCHEDULED TO WALK THAT LAST MILE TONIGHT! TWO TO ONE SAYS BATMAN'S VISIT HAS TO DO WITH BOWER!

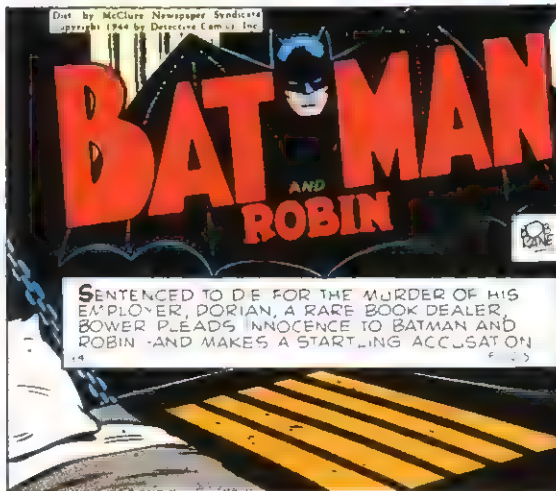
HUH! SMART GUY! IT'S A CINCH HE ISN'T HERE FOR A SOCIAL CALL!

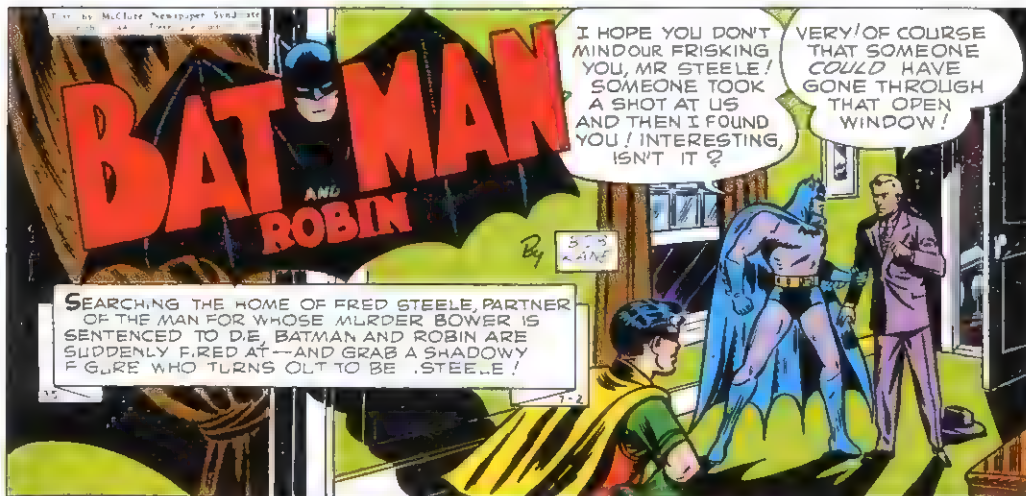
THANK HEAVEN YOU'RE HERE! IF YOU HADN'T COME I DON'T KNOW WHAT I'D....

EASY! COMMISSIONER GORDON JUST TOLD ME! I'M READY TO HEAR YOUR CONFESSION!

THERE IS NO CONFESSION! IT WAS A TRICK! A TRICK TO GET YOU HERE! I HAD TO DO IT - BATMAN! I'M INNOCENT! AND YOU'VE GOT TO HELP ME PROVE IT!







BATMAN AND ROBIN

SEARCHING THE HOME OF FRED STEELE, PARTNER OF THE MAN FOR WHOM MURDER BOWER IS SENTENCED TO DIE, BATMAN AND ROBIN ARE SUDDENLY FIRED AT—AND GRAB A SHADOWY FIGURE WHO TURNS OUT TO BE STEELE!

I HOPE YOU DON'T MIND OUR FRISKING YOU, MR STEELE! SOMEONE TOOK A SHOT AT US AND THEN I FOUND YOU! INTERESTING, ISN'T IT?

VERY! OF COURSE THAT SOMEONE COULD HAVE GONE THROUGH THAT OPEN WINDOW!



NO GUN ON HIM!

THIS BIRD THINKS FAST! HE MIGHT HAVE DITCHED IT SOME PLACE IN THE HALL!

IF I'D HAD A GUN I COULD HAVE USED IT LEGALLY, Y'KNOW! I MIGHT HAVE MISTAKEN YOU FOR BURGLARS!




I SEE YOU'VE BEEN BUSY! WHAT HAVE I THAT COULD POSSIBLY INTEREST YOU?

STOLEN RARE BOOKS! BOWER THINKS YOU ARE THE MAN WHO LOOTED THE SHOP SAFE... THE MAN WHO KILLED DORIAN... THE MAN THE POLICE MISTOOK FOR BOWER'S ALLEGED ACCOMPLICE!

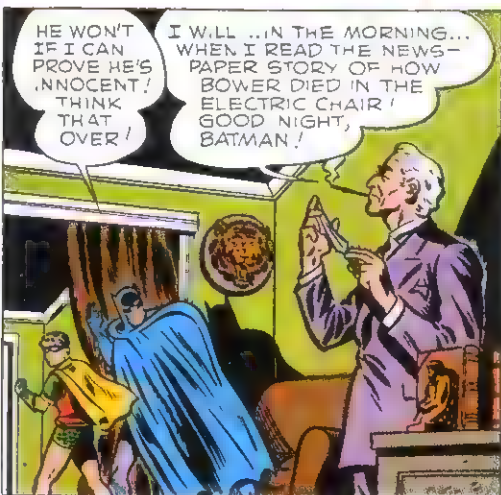


WELL! ACCORDING TO YOUR STATEMENTS, I'M NOT ONE MAN, BUT THREE MEN! OH, ALMOST FORGOT I'M THE MAN WHO SHOT AT YOU, TOO! THAT REALLY MAKES ME FOUR MEN, DOESN'T IT?



THOSE RARE BOOKS COULD BRING ENOUGH MONEY TO PAY YOUR STOCK LOSSES. YOU CAN'T DENY THAT!

I DENY NOTHING! BUT MAY I REMIND YOU THAT BOWER HAS ALREADY BEEN TRIED AND FOUND GUILTY OF THE CRIME? IN FACT, HE'S TO DIE TONIGHT!



HE WON'T IF I CAN PROVE HE'S INNOCENT! THINK THAT OVER!

I WILL... IN THE MORNING... WHEN I READ THE NEWS-PAPER STORY OF HOW BOWER DIED IN THE ELECTRIC CHAIR! GOOD NIGHT, BATMAN!



WE... WE CERTAINLY FLOPPED THERE! AND WE DIDN'T GET A CHANCE TO DO MUCH SEARCHING!

THERE'S ALWAYS THE BOOKSHOP! MAYBE WE CAN FIND SOMETHING THE POLICE OVERLOOKED!



NINE O'CLOCK!

AND BOWER DIES AT TWELVE! WE HAVE THREE HOURS! THREE HOURS TO FIND PROOF OF A CONDEMNED MAN'S INNOCENCE!



ONE OF THESE MASTER KEYS SHOULD DO THE TRICK! WON'T BE ANY TROUBLE!

HOW ARE WE GOING TO GET IN?

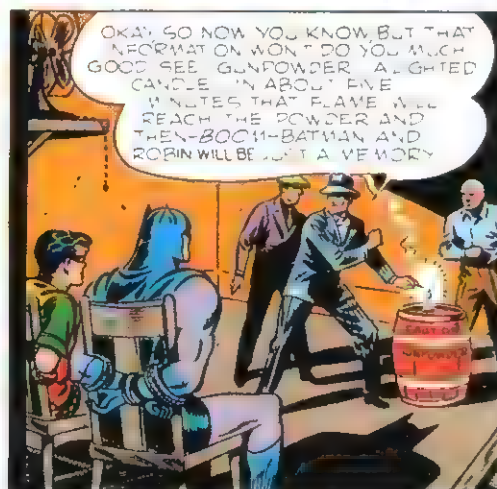
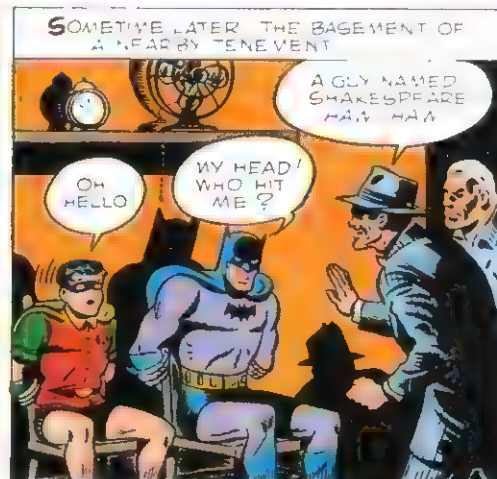
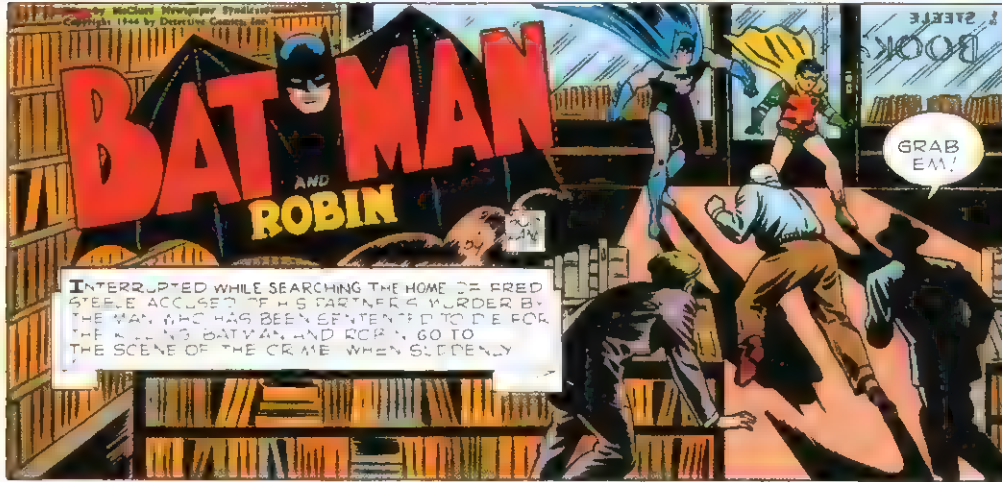
DORIAN & STEELE RARE BOOKS



SEE? NO TROUBLE AT ALL!

DORIAN & STEELE RARE BOOKS

FIRST EDITIONS



BATMAN AND ROBIN

INVESTIGATING THE MURDER OF A RARE BOOK DEALER, WHOSE PARTNER HAS BEEN ACCUSED OF THE CRIME BY THE MAN SENTENCED TO DIE FOR IT, BATMAN AND ROBIN FALL INTO A DEATH TRAP...

THE FLAME'S GETTING CLOSER TO THAT GUN POWDER! THIS ISN'T SO GOOD!

IT MIGHT BE WORSE!

By BOB KANE

WORSE? WHAT COULD BE WORSE?

THIS CHAIN COULD BE JUST OUT OF REACH!

WHIRRRR

BUT IT ISN'T! GOOD WORK, BATMAN!

IT BLEW THE FLAME OUT! BOY, ARE WE LUCKY THAT FAN WAS THERE AND THE CHAIN HUNG DOWN FAR ENOUGH!

YES...AREN'T WE? AND NOW, THAT THE IMMEDIATE DANGER IS REMOVED, LET'S SEE IF WE CAN WRIGGLE OUT OF THESE ROPES!

WOW! WHAT A BREAK! THEY COULDN'T HAVE PICKED A FLIMSIER CHAIR IF THEY HAD DONE IT ON PURPOSE!

THAT, MY BOY, IS JUST WHAT I WAS THINKING! ...LET'S GET AT THESE ROPES NOW!

CRACK!

MINUTES LATER...

I'M GLAD THAT DUMB LUG LET IT SLIP THAT STEELE IS HIS BOSS! NOW WE KNOW BOWER IS INNOCENT, AND STEELE MURDERED DORIAN AND STOLE THOSE RARE BOOKS!

LOOKS THAT WAY, DOESN'T IT? WELL... HERE'S STEELE'S HOUSE!

NOBODY HOME! DRAWERS CLEANED OUT... WALL SAFE OPEN! HM-MM!

OUR BIRD HAS FLOWN! HIS CLOTHES CLOSETS ARE EMPTY!

I'VE GOT IT! HIS THUGS SPOTTED US ESCAPING AND CALLED STEELE. HE CLEARED OUT JUST BEFORE WE GOT HERE.

LOGICAL ENOUGH, AND WHAT'S THE "VOLTAIRE" SAY? THIS EDITOR WAS ON THAT LIST OF BOOKS STOLEN FROM THE SHOP SAFE! APPARENTLY, STEELE DROPPED IT IN HIS HASTE!

BATMAN! LISTEN TO THIS! "HORACE HAWKINS, 15 CHATHAM DRIVE, WANTS FIRST EDITIONS, DOESN'T CARE HOW HE GETS THEM. MUST REMEMBER HIM WHEN I WANT TO DISPOSE OF BOOKS FAST."

WELL, THIS ME VO OF STEELE'S FAIRLY SHOUTS OUT THAT HE'S GONE TO SELL THE STOLEN BOOKS TO HAWKINS FOR QUICK CASH! WE'D BETTER GET OVER TO 15 CHATHAM DRIVE -- BUT FAST!

AND WHILE THE BATMOBILE RACES OFF, IN THE DEATH HOUSE TIME RACES FOR BOWER...

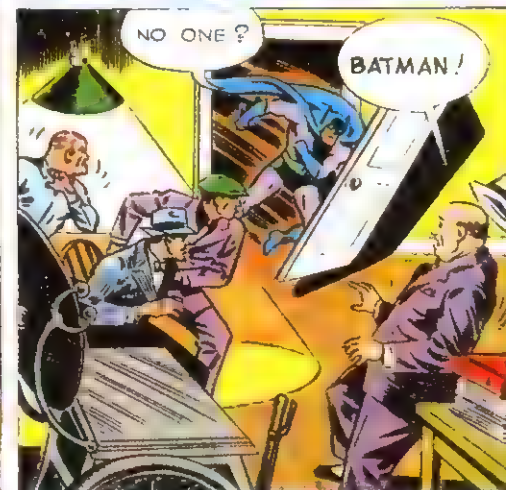
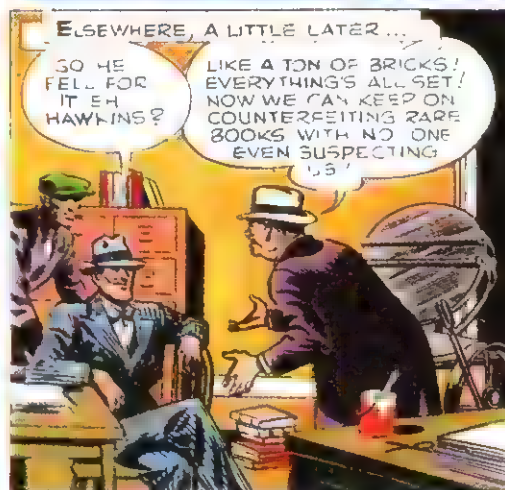
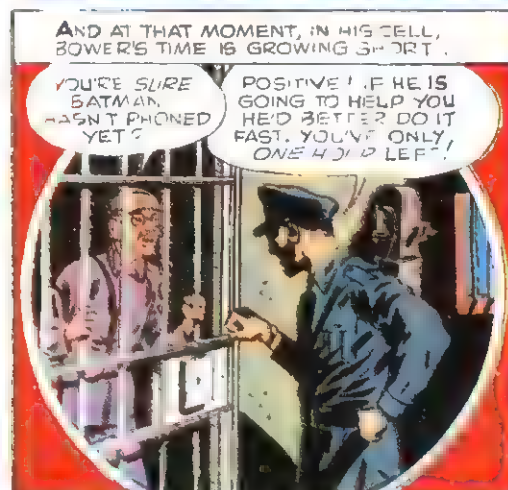
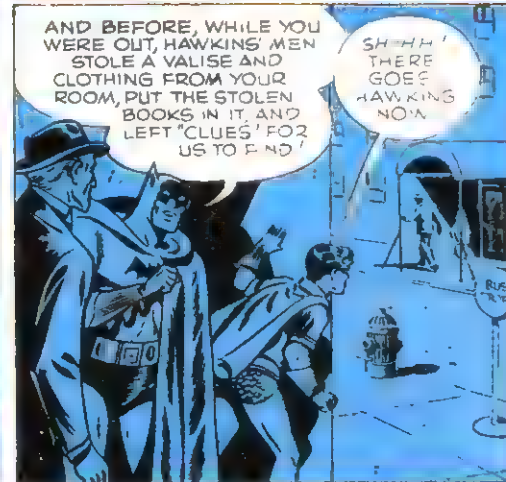
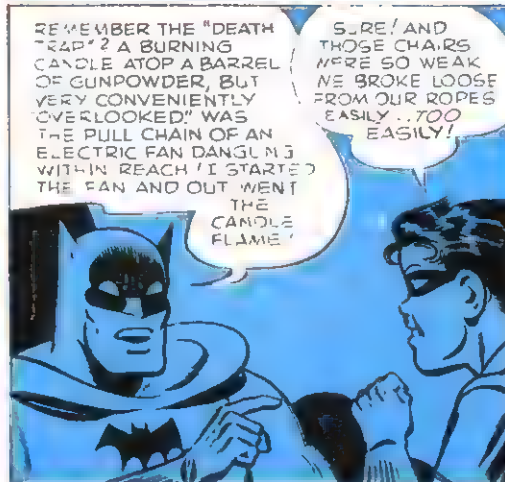
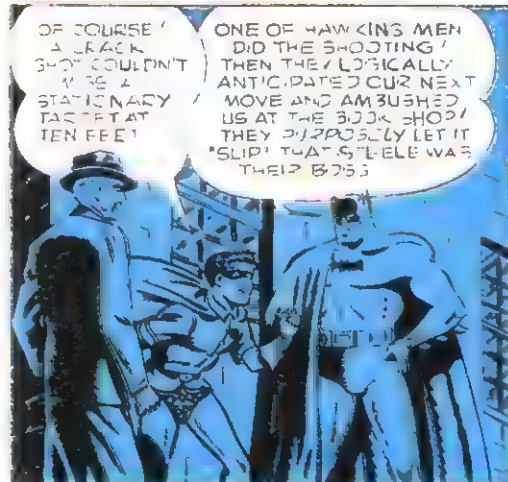
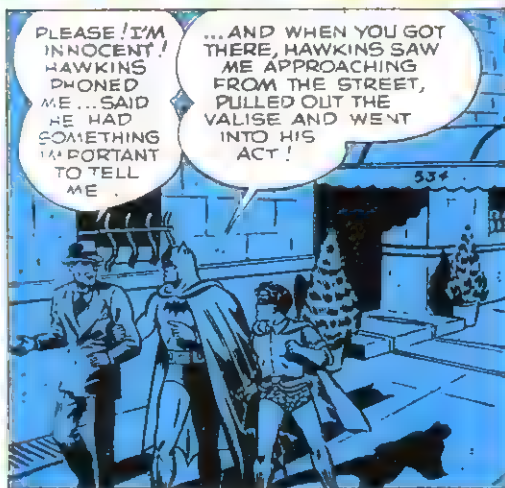
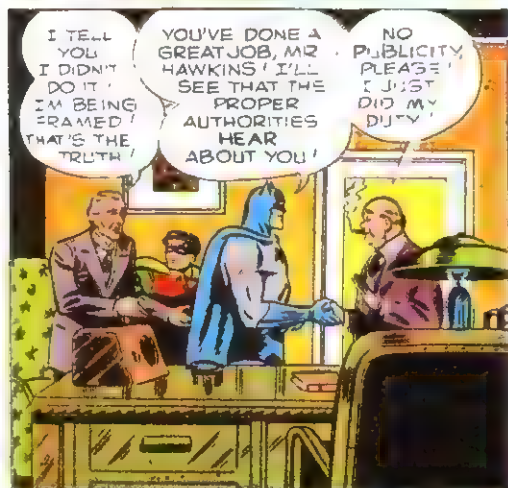
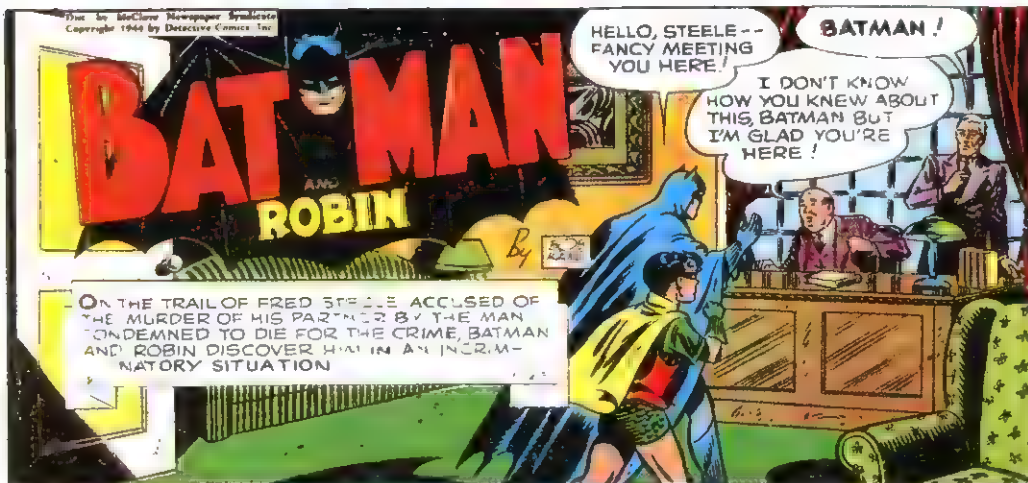
WH-WHAT TIME IS IT NOW?

TEN O'CLOCK! YOU'VE GOT TWO HOURS TO GO!

15 CHATHAM DRIVE...

NO, MR STEELE! I WANT BOOKS BUT I DON'T WANT BOOKS TAINTED WITH BLOOD! I WON'T BUY THEM AT ANY PRICE!

THIS IS IT!



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BATMAN AND ROBIN

By ROB FAKE

UNRAVELING THE FAKED EVIDENCE OF GUILT POINTING TO STEELE, ACCUSED OF HIS PARTNER'S MURDER BY THE MAN SENTENCED TO DIE FOR THE CRIME, BATMAN AND ROBIN BURST IN UPON THE MEN WHO HAVE MANUFACTURED THE INCRIMINATING "CLUES".

WHERE'S HAWKINS?
WHERE'S THAT RAT?

THIS ONE'S MINE!

I OWE YOU THAT FOR FRAMING ME!

DROP THOSE GUNS BEFORE I LOWER THE CENSUS BY TWO!

SO IT WAS THE BOOK COUNTERFEITING RING THAT TRIED TO FRAME ME? I SUPPOSE HAWKINS IS THEIR BOSS?

NO. NOT HAWKINS! IN EXACTLY ONE HALF HOUR THEIR BOSS WILL DIE FOR MURDERING DORIAN!

THAT BOSS IS THE SAME MAN WHO EMPLOYED ME TO SAVE HIM FROM THE ELECTRIC CHAIR-- BOWER!

BOWER KNEW THE COMBINATION OF THE BOOKSHOP SAFE. AT NIGHT HE'D PUT IN BORROWED PAPER BOOKS AND RUN THEM HERE WHERE FORTHY COPIES WERE MADE. HOURS LATER HE'D SNEAK THE ORIGINALS BACK WITH NOBODY THE WISER!

BUT YOU TWO SLIPPED UP, DIDN'T YOU?

YES! DORIAN GREW SUSPICIOUS AND WAITED FOR US. BOWER GRABBED DORIAN'S GUN AND SHOT HIM DURING THE SCUFFLE. I SCRAMMED, THINKING BOWER WAS BEHIND ME, BUT HE WAS STILL DIZZY FROM DORIAN'S BLOWS, SO THE POLICE GRABBED HIM!

AS BOWER'S EXECUTION DREW NEAR, HE BECAME DESPERATE. HE SENT WORD TO HIS GANG THAT UNLESS THEY DID WHAT HE ASKED HE'D TALK AND IMPLICATE THEM.

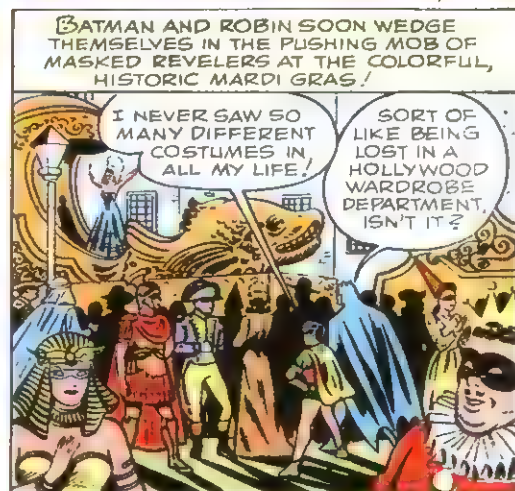
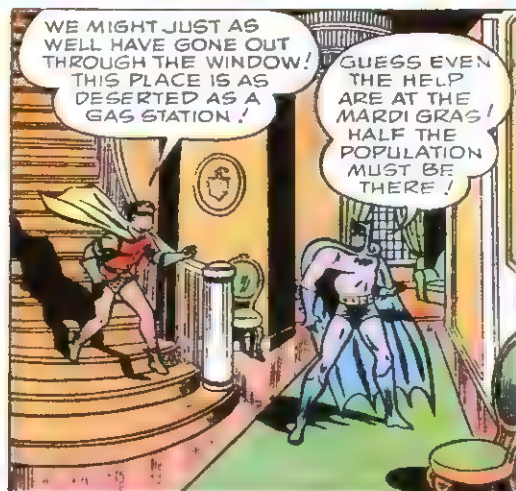
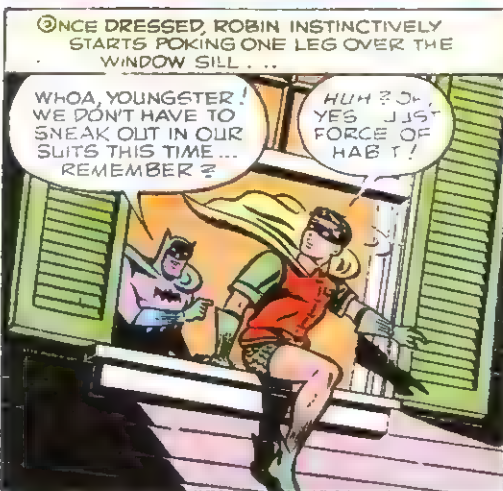
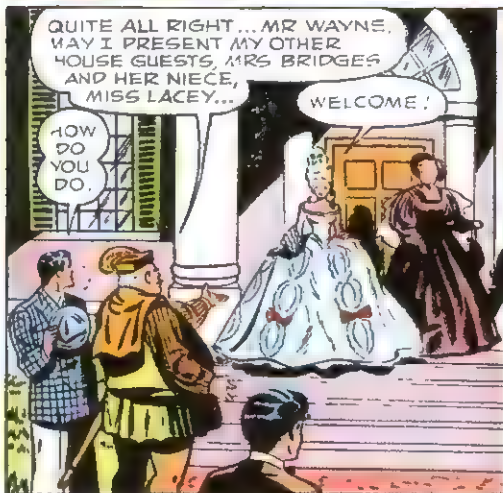
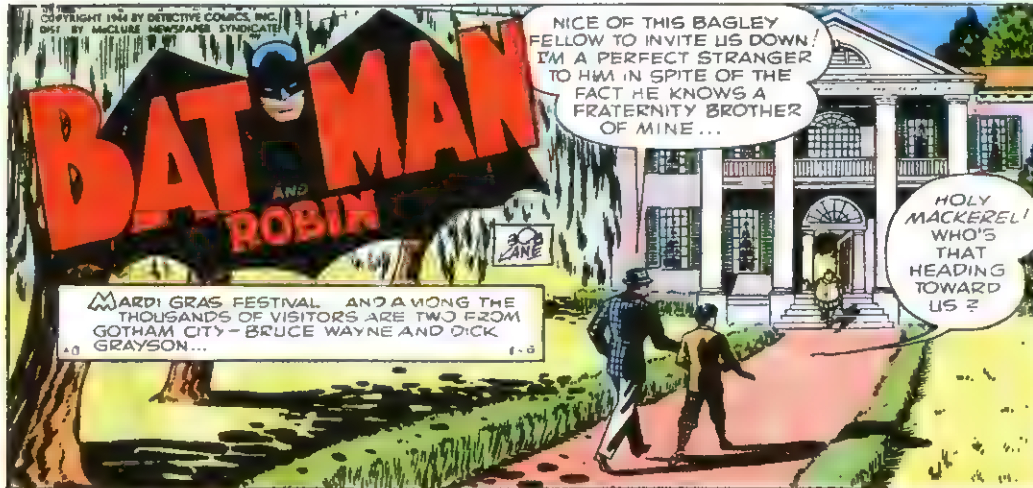
SO THEY FOLLOWED THE PLAN BOWER DREAMED UP TO GET HIMSELF OUT AND YOU IN! WHEW!

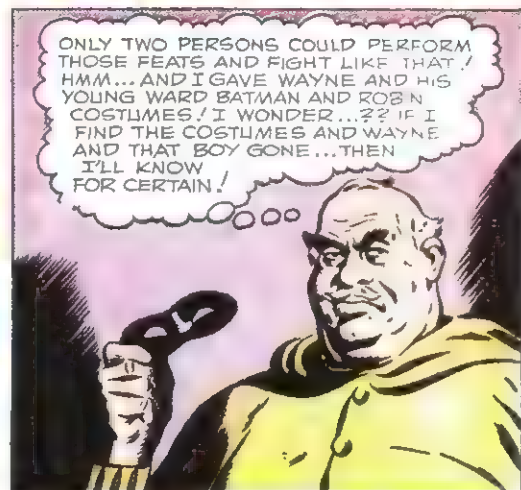
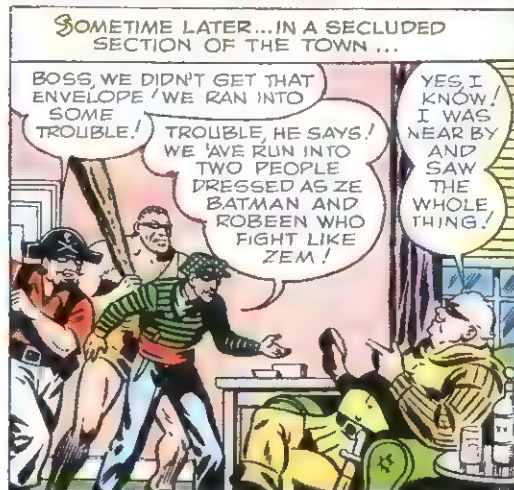
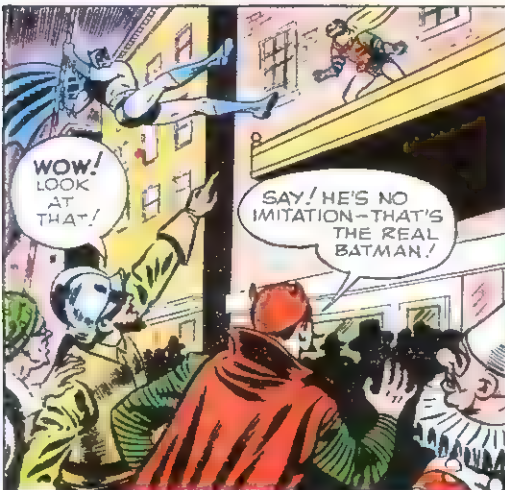
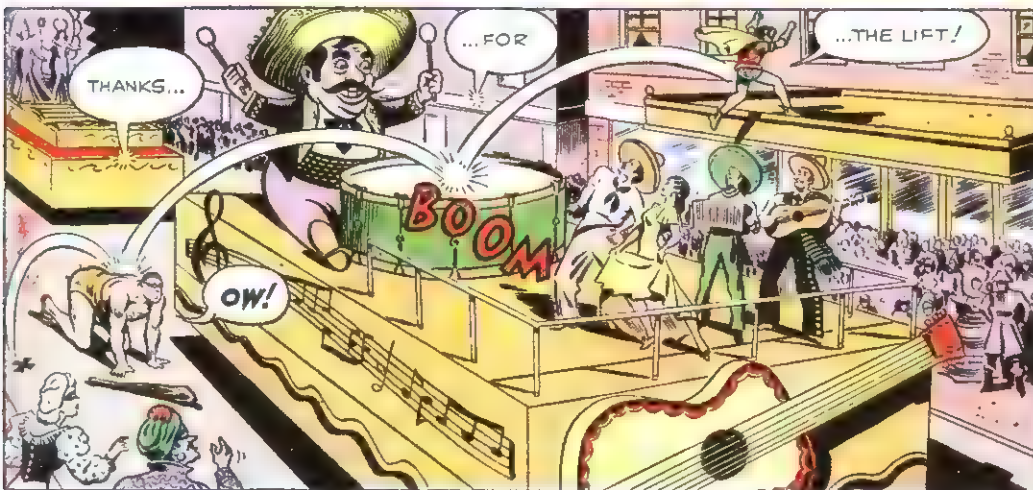
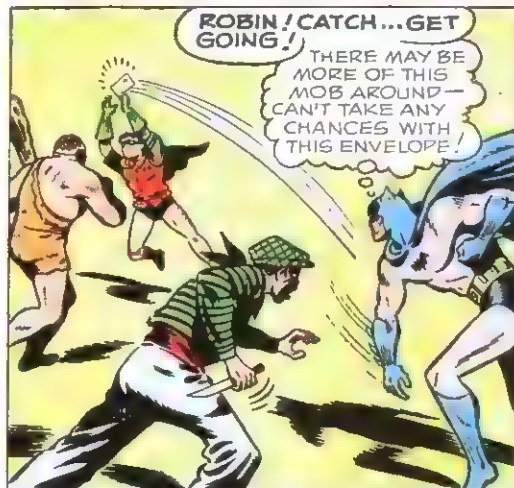
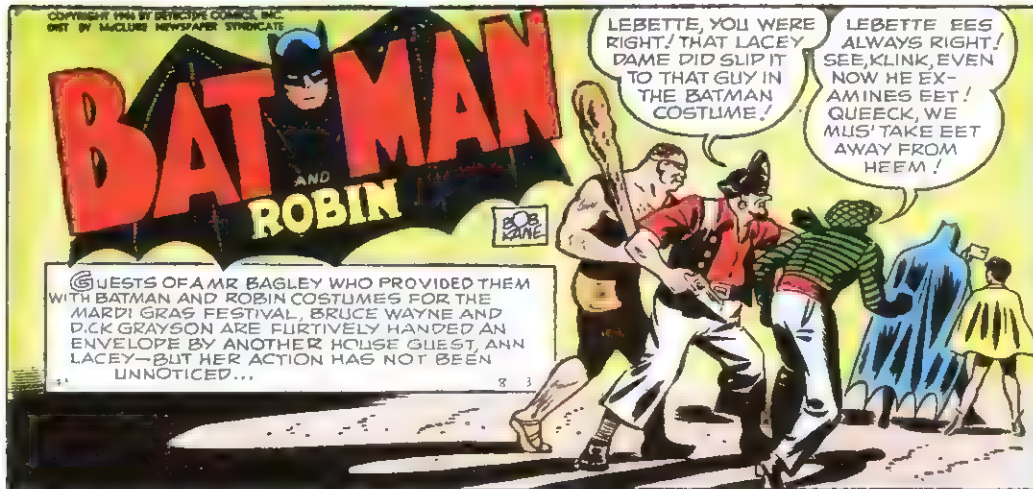
WE ALMOST FELL FOR BOWER'S LITTLE DRAMATIC PRODUCTION! WHAT A PLAYWRIGHT HE'D HAVE MADE!

AS ANOTHER PLAYWRIGHT, SHAKESPEARE, PUT IT, "MURDER, THOUGH IT HAVE NO TONGUE, WILL SPEAK WITH MOST MIRACULOUS ORGAN."

YES, AND IT WAS THE PLAYWRIGHT, SOPHOCLES, WHO SAID.

...A LIE NEVER LIVES TO BE OLD





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BATMAN AND ROBIN

by BOB KANE

THE WAY THOSE TWO HOPPED AROUND... AND COULD SOCK! IF YA ASK ME, THAT WAS THE REAL BATMAN AND ROBIN!

EXACTLY WHAT I WAS THINKING! AND I GAVE BRUCE WAYNE AND DICK GRAYSON BATMAN AND ROBIN MARDI GRAS COSTUMES! I MUST GET HOME AND CHECK UP ON THEM!

VICTIM THE MARDI GRAS BATMAN AND ROBIN FORESTALL AN ATTEMPT BY THREE THUGS TO TAKE THE ENVELOPE SLIPPED TO LACEY BY THEIR HOSTS TO USE GUEST, ANY LACEY LATEZ, THE THUGS REPORT TO THEIR SECRET BOSS - THE HOST, MR. BAGLEY.

MEANWHILE...

WE GAVE THEM THE SLIP, BUT THIS IS THE FIRST TIME WE'VE EVER RUN AWAY FROM CROOKS!

THIS ENVELOPE SEEMS IMPORTANT, AND I WASN'T GOING TO TAKE ANY CHANCES ON LOSING IT! THEY MIGHT HAVE HAD MORE OF THEIR MOB AMONG THE MARDI GRAS CROWD!

SAY I JUST REMEMBERED! WHEN THAT LACEY GIRL HANDED ME THE ENVELOPE, SHE CALLED ME MR. WAYNE. SHE THOUGHT WE WERE WEARING THE COSTUMES BAGLEY GAVE US. BUT IF SHE SAW US GO INTO OUR ACT...

S-S-SUSPECT WE WERE THE REAL BATMAN AND ROBIN!

EXACTLY! AND SO WILL OUR HOST! WE'VE GOT TO GET BACK PRONTO AND GET AN ALIBI SET UP!

A SHORT WHILE LATER...

WAYNE... WHY, I WAS UNDER THE IMPRESSION YOU HAD GONE TO THE MARDI GRAS!

NO... DICK HAD A SLIGHT FEVER SO WE DECIDED TO STAY IN! DID WE MISS ANYTHING!

NO-O! NOTHING MUCH!

HM-M! COSTUMES STILL NEATLY PRESSED! OBVIOUSLY NOT WORN! THEN WAYNE AND THAT BOY ARE NOT BATMAN AND ROBIN!

OH, HELLO, MR. BAGLEY! DID YOU HAVE A NICE TIME AT THE MARDI GRAS?

YES, I FOUND IT MOST STIMULATING! HA! HA!

...SHE WAS LISTENING! I'LL WAGER IT ABOUT FLOORED HER WHEN SHE LEARNED WAYNE WASN'T AT THE MARDI GRAS!

WAYNE ISN'T THE BATMAN! AND I THOUGHT...! OH, DEAR, THE REAL BATMAN HAS THE ENVELOPE AND HE WON'T KNOW WHERE TO FIND ME AND I DON'T KNOW WHERE TO FIND HIM!

WHEW! THAT WAS A CLOSE SHAVE!

WE CAN'T RETURN THIS ENVELOPE TO MISS LACEY WITHOUT REVEALING OUR IDENTITIES. SO WE'LL JUST TAKE A LOOK-SEE OURSELVES!

ANOTHER ENVELOPE INSIDE OF IT! AND IT LOOKS ANCIENT!

IT IS! THE POSTMARK DATE READS, APRIL 21, 1879! MAILED TO "BEN LUCAS, HOTEL SYCAMORE". NOW WHAT'S INSIDE THIS ONE!

BATMAN AND ROBIN
by BOB KANE

UNABLE IMMEDIATELY, WITHOUT REVEALING THEIR IDENTITIES, TO RETURN THE ENVELOPE FURTHER HANDLED THEM AT THE MARDI GRAS BY ANN LACEY - BATMAN AND ROBIN OPEN THE MYSTERIOUS PACKET TO FIND ...

AN ACE OF SPADES! IS THAT WHAT ALL THE FUSS WAS ABOUT?

AN ACE OF SPADES SOMETIMES SIGNIFIES DEATH! DID SOMEONE SEND IT TO MISS LACEY TO WARN HER SHE'D BE MURDERED?

HOW COULD THEY? THE CARD WAS IN THIS OLD INNER ENVELOPE ADDRESSED TO BEN LUCE... HOTEL GYAMORE... LOOK AT THE POSTMARK - 1879!

IT'S A PUZZLE BUT AT LEAST WE HOLD THE ACE IN THIS GAME! WE DAREN'T CONTACT MISS LACEY BUT IF SHE SEES US AT THE MARDI GRAS, SHE CAN CONTACT US!

YES... THAT LACEY GIRL WILL TRY TO CONTACT BATMAN SOME WAY OR OTHER, AND HE'S GOT THAT ENVELOPE... SO DON'T LET HER OUT OF YOUR SIGHT!

DON'T WORRY, LEBETIE NEVAIRE FAILS!

I DON'T KNOW WHERE TO FIND THE REAL BATMAN, BUT IF HE'S AT THE MARDI GRAS TONIGHT, I MAY BE ABLE TO HAVE HIM! FIND ME!

MADAME SELLE SAY SHE MUST HAVE ZE OUT STANDING COSTUME AT ZE MARDI GRAS - SO - I GIVE IT TO HER! HA, MADAME JOSETTE UNDERSTANDS YOU WISH TO CATCH THE EYE OF A MAN, OUI?

...YES... A VERY SPECIAL MAN!

THAT NIGHT, AS THE JUDGES REVIEW THE CONTESTANTS FOR THE HONOR OF BEING QUEEN OF THE MARDI GRAS...

LOOK AT THAT GIRL OVER THERE!

EXQUISITE... AND WEARING A UNIQUE COSTUME! GENTLEMEN, WE CAN MAKE UP OUR MINDS FAST!

ON THE EDGE OF THE THRONG, TWO NEW ARRIVALS FAUSE...

WELL, HERE WE ARE AGAIN! NOW IT'S UP TO ANN LACEY TO SPOT US!

SAY, DOESN'T THAT GIRL ON THE FLOAT LOOK FAMILIAR?

LOOK! BATMAN'S BACK AGAIN!

WHY... IT'S SHE - ANN LACEY!

DID YOU SEE HIM AND ROBIN SAIL INTO THOSE THREE MUGS THIS AFTER-NOON? THEY WERE TERRIFIC!

HEY, JUDGE, HOW ABOUT BATMAN FOR KING OF THE MARDI GRAS?

WE COULDN'T FIND A BETTER ONE! YOU'RE ELECTED, BATMAN!

UP ON YOUR THRONE, KING, AND MEET YOUR QUEEN, MISS ANN LACEY!

I AM HONORED. YOUR COSTUME HAS CHANGED, BUT YOUR FACE IS AS BEAUTIFUL AS EVER!

THANK YOU, BATMAN! I HAD HOPED TO CONTACT YOU BY BEING ELECTED QUEEN, BUT I NEVER DREAMED IT'D WORK OUT THIS WELL!

I KNOW THIS IS A QUEER PLACE FOR IT, BUT NOW YOU CAN START EXPLAINING THE ACE OF SPADES! THERE'S SO MUCH YELING, NOBODY WILL HEAR US OR SUSPECT ANYTHING!

BATMAN AND ROBIN by BOB KANE

THE ELEGANT QUEEN OF THE MARDI GRAS, ANN LACEY, THE GIRL WHO HAS SLIPPED BATMAN A MYSTERIOUS ENVELOPE, IS ABLE TO DISCUSS WITH BATMAN, CHOSEN KING, THE CONTENTS OF THE ENVELOPE—AN ACE OF SPADES.

THAT ACE OF SPADES IS THE KEY TO BURIED TREASURE RIGHT IN THIS VICINITY

NOW YOU'RE NOT GOING TO PULL THAT OLD ONE ABOUT JEAN LAFITTE'S PIRATE TREASURE! THAT'S ALMOST AS ANCIENT AS THE ONE ABOUT CAPTAIN KIDD!

MISTER BATMAN WOULD THE NAME ON THAT ENVELOPE MEAN ANYTHING TO YOU IF I SAID IT WAS **BLACKJACK** LUCAS?

YE-ES! HAZY... MISSISSIPPI LEGEND, WASN'T IT? HOW BLACKJACK WON A MILLION DOLLARS AND LOST IT GAMBLING WITH RIVER SPIRITS?

"NOT QUITE BATMAN! IN 1879, BLACKJACK GAMBLER WITH TWO MEN ON A RIVER BOAT, THE BETTY LOU." WHEN THE BOAT DOCKED, HE WAS WINNER OF SIXTY THOUSAND DOLLARS!"

GO ON TO GIVE US A CHANCE TO WIN BACK SOME OF THAT ON LAND.

SORRY GENTLEMEN, THE GAMES OVER

"THAT NIGHT, AS BLACKJACK STEPPED OFF THE BOAT THE GAMBLERS AMBUSHED HIM! WITH TREMBLING FINGERS THEY OPENED THE CARPET BAG TO FIND IT WAS—

EMPTY!"

POLICE CAUGHT THE MURDERERS AND HANGED THEM, BUT THE MYSTERY REMAINED. SOMEHOW SIXTY THOUSAND DOLLARS HAD DISAPPEARED!

HMM! AND HOW DID YOU GET THE ENVELOPE?

I FOUND IT AT THE SYCAMORE HOTEL, WHICH I INHERITED IN A PARADE WITH OTHER ENVELOPES MARKED "CALLED FOR..." WHEN I ACCEPTED MR. BAILEY'S INVITATION, I BROUGHT IT WITH ME... THEN THOSE THINGS CAME AFTER ME AND I SLIPPED IT TO YOU!

I NOTICED THIS CARD SEEMED ABNORMALLY THICK THE WAY I SEE IT, BLACKJACK SUSPECTED THE MEN WOULD TRY TO ROB HIM, SO HE CACHED THE MONEY... AND MAILED THIS CARD TO HIMSELF AT THE SYCAMORE HOTEL WHERE HE INTENDED TO STOP

WHY... WHAT ARE YOU DOING?

JUST AS I THOUGHT! TWO CARDS PASTED TOGETHER... THE SECOND ONE SHOWING A HAND-SKETCHED MAP OF THE BOAT AND THE EXACT SPOT WHERE BLACK JACK HID THE SIXTY THOUSAND DOLLARS!

MISS LACEY IS THE "BETTY LOU" STILL IN SERVICE

GOODNESS NO, IT'S BEEN DESERTED FOR YEARS! WHY I BELIEVE IT'S LYING IN A SWAMP DOWN THE RIVER ONLY A FEW MILES FROM HERE

WE'LL THEN WHAT ARE WE WAITING FOR!

THEY'VE TALKED A LONG TIME, AND HE SHOWED HER THE CARD, AND NOW THEY'RE IN A HURRY TO GO SOMEWHERE... AND I'LL wager THAT SOMEWHERE IS THE TREASURE SPOT!

BATMAN AND ROBIN

DOWN SOUTH FOR THE MARDI GRAS, BATMAN AND ROBIN BECOME INVOLVED IN A HUNT FOR AN OLD MISSISSIPPI GAMBLER'S HIDDEN WINNINGS. AS THEY LEAVE FOR THE CACHE, THEY ARE OBSERVED...

9-10

BATMAN LEFT WITH THE LACEY GIRL... AND VERY MUCH IN A HURRY! THERE'S NO TIME TO LOSE!

AH! ZEN YOU THEENK THEY GO TO FIN' THE GAMBLING MONEY HIDDEN BY BLACKJACK LUCAS! NOW, WE FOLLOW!

BOB KANE

SOME TIME LATER, BATMAN, ROBIN AND ANN LACEY ARE ROCKETING UP THE MISSISSIPPI IN AN OLD SPEEDBOAT...

WHAT DID YOU SAY? THIS OLD TUB MAKES SO MUCH NOISE I CAN HARDLY HEAR YOU!

I SAID—TURN FOR THAT INLET AHEAD! IT LEADS RIGHT INTO THE BAYOU WHERE THE "BETTY LOU" WAS ABANDONED!

BANG! POP!

CHUG! BANG!

THERE IT IS!

CONSULTING THE MAP DRAWN BY BLACKJACK ON THE PLAYING CARD, IN 1879, BATMAN LOCATES THE LONG-SOUGHT MONEY CACHE!

IF THIS MAP IS RIGHT, SIXTY THOUSAND DOLLARS SHOULD BE IN YOUR HANDS IN A FEW MOMENTS!

CORRECTION, BATMAN... YOU MEAN MY HANDS!

MISTER BAGLEY THOSE THUGS!... THEN YOU'RE THE ONE WHO'S BEHIND ALL THIS!

TOO BAD YOUR BOAT MADE SO MUCH NOISE YOU DEED NOT HEAR US FOLLOW IN OUR OWN BOAT!

CHECK!

TAKE 'EM, ROBIN!

BATMAN, I WOULDN'T WANT TO SPOIL THE YOUNG LADY'S CHARMING HAIR-DO, BUT... YOU UNDERSTAND?

HOLD IT, ROBIN! THE FAT FALSTAFF HAS US STOPPED COLD!

HURRY UP, KLINK... AND WHEN YOU'RE THROUGH, SLOSH THE GASOLINE ABOUT THE ROOM... AND OVER THEM... AND THEN... STRIKE A MATCH!

YOU CAN'T MEAN THAT! AT LEAST LET THE GIRL GO!

WHEN IT COMES TO SIXTY THOUSAND DOLLARS, BATMAN, I HAVE NO CONSCIENCE! HURRY UP WITH THE GASOLINE, KLINK... MEANWHILE WE'LL BE DIGGING UP THE LOOT!

THERE'S GONNA BE A HOT TIME... IN THE OLD TOWN... TONIGHT...

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BATMAN

AND ROBIN

DOWN SOUTH FOR THE MARDI GRAS, BATMAN AND ROBIN HELP ANN LACEY FIND AN OLD MISSISSIPPI GAMBLER'S HIDDEN WINNINGS, ALSO SOUGHT BY A MR. BAGLEY WHO CAPTURES THEM AND PREPARES THEM FOR DEATH BY GASOLINE FLAMES

ROBIN, LISTEN... IF YOU CAN... BZZ... BZZ... THEN... BZZ... BZZ... GOT IT?

UH-HUH...

HEY! WHAT'RE YOU TWO LUGS WHISPERIN' ABOUT! THINK YOU'RE GONNA PULL A FAST ONE ON ME? I'LL FIX YOU!

BOB KANE

UGH!

OH, NO--WE'LL FIX YOU!

IF YOU EVER WANT TO BREATHE AGAIN, YOU'LL CUT ROBIN'S ROPE--FAST!

AH! THINK OF IT... A FORTUNE LYING IN TH'S OLD HULK ALL THESE YEARS... UNTIL NOW!

KLINK! WE HAVE FOUND ZE MONEE! COME OUT NOW!

DON'T BE IMPATIENT! HE'S COMING--RIGHT AT YOU!

YI-I-I-I!

OOOF!

DON'T WORRY, BOSS! I'LL GET DAT GUY!

DON'T SHOOT! THE GASOLINE!

WHOOSH!

BANG!

HEADS UP BATMAN!

YOW!

FALSTAFF FALL ON FACE!

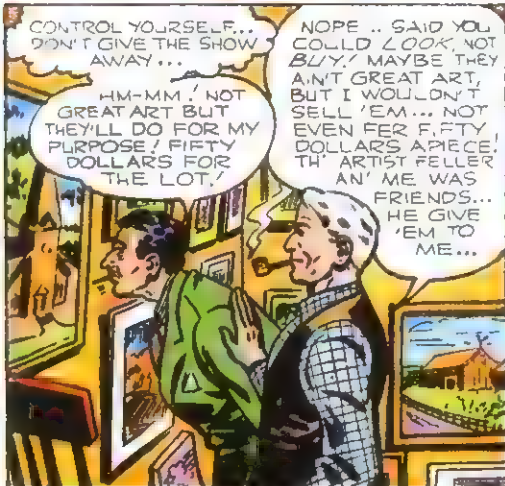
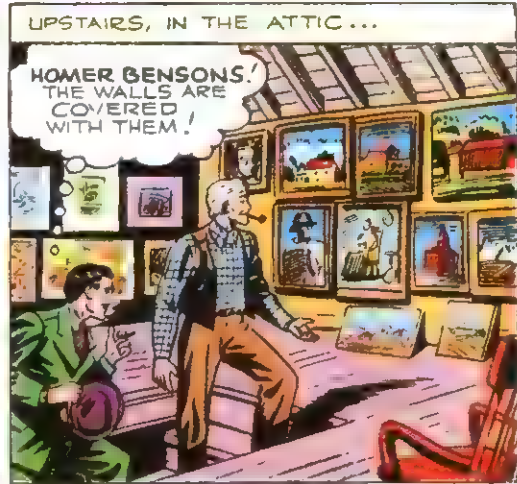
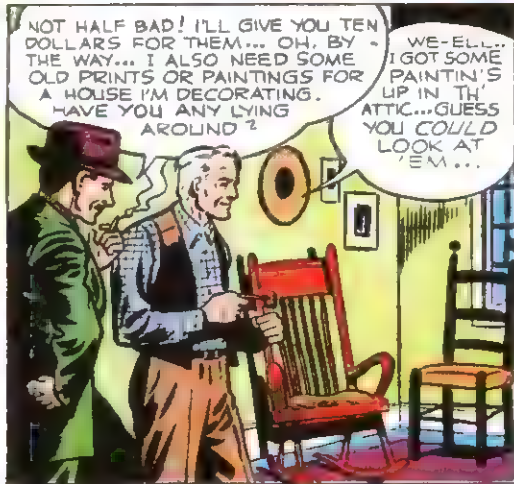
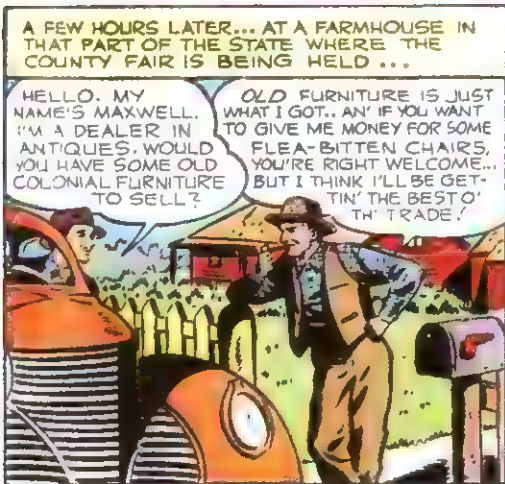
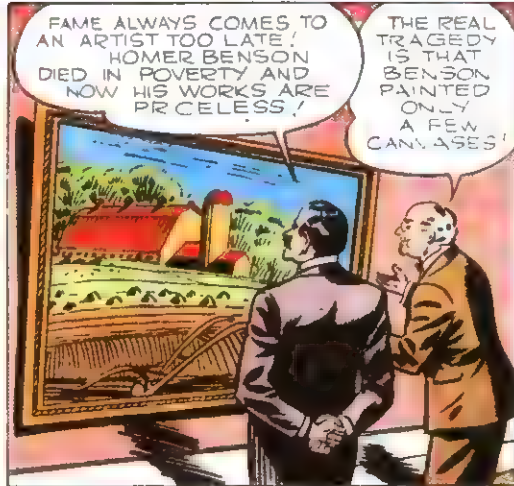
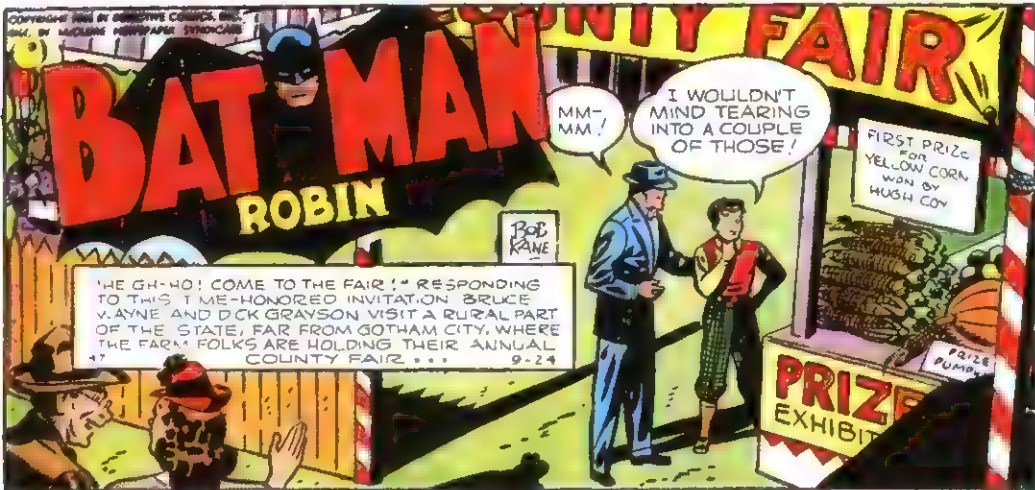
SOMETIME LATER, THEY LOOK BACK AT THE FLAMING PADDLE-WHEELER....

IT'S ALMOST AS IF THAT OLD STEAMBOAT KEPT LIVING ALL THESE YEARS TILL SOMEBODY FOUND THE TREASURE, AND THEN DECIDED IT WAS TIME TO DIE!

NEXT MORNING, AND BRUCE AND DICK ARE EN ROUTE HOME TO GOTHAM CITY....

THINK OF POOR BAGLEY. HE'LL BE SEEING COSTUMES FOR A LONG TIME--PRISON STRIPES AND BLUE-COATED PRISON GUARDS. IT'LL BE MARDI GRAS ALL THE TIME, BUT HE WON'T HAVE ANY FUN!

WHAT A MARDI GRAS! ALL THOSE COSTUMES! I DON'T CARE IF I NEVER SEE A COSTUME AGAIN... EXCEPT OUR OWN, OF COURSE!



BATMAN AND ROBIN

MAXWELL, A CROOKED ART DEALER, HAS TRACED TO A FARMHOUSE ATTIC UNKNOWN CANVASES OF THE LATE HOMER BENSON, AMERICA'S RECENTLY ACCLAIMED PAINTER. BUT THE FARMER WON'T SELL BECAUSE OF SENTIMENTAL REASONS...

NOPE, THESE PAINTIN'S O' MY FARM, AN' O' MY WIFE SARAH WHEN SHE WAS ALIVE... MEAN A LOT TO ME! 'SIDES, I DON'T NEED TH' MONEY!

I SEE... MAYBE I CAN FIX IT SO YOU DO NEED THE MONEY... BADLY!

BOB KANE

SHUCKS! TIME'S SURE HOPPIN'... AN' I WANTED TO GIT TO OUR COUNTY FAIR BEFORE SUNDOWN!

I'VE GOT TO STICK WITH THIS YOKEL TILL I EVOLVE SOME PLAN... A REAL COUNTY FAIR? I'VE NEVER SEEN ONE! MIND IF I GO ALONG?

LATER, THE COUNTY FAIR GROUNDS...

WHEN SARAH WAS ALIVE, SHE WON FIRST PRIZE REGLAR!

FIRST PRIZE FOR PRESERVED PEARS won by MRS. JED COTTER

BETTER BE GETTIN' ALONG OR WE'LL MISS THE CIRCUS! IT'S FREE!

I HAVEN'T SEEN A CIRCUS IN TEN YEARS!

FREE CIRCUS! BAH! THE SIMPLE SIMON DOESN'T KNOW HE'S GOT ENOUGH MONEY HANGING ON HIS ATTIC WALLS TO BUY FIVE CIRCUSES!

CIRCUS MAIN ENTRANCE

OTHER INTERESTED VISITORS FROM GOTHAM CITY AT THE COUNTY FAIR ARE... BRUCE WAYNE AND YOUNG DICK GRAYSON...

SAY, THAT TRAPEZE ARTIST IS OKAY!

THAT, COMING FROM BATMAN, IS SOME COMPLIMENT!

IT MUST BE FATE! I REALLY HAVEN'T SEEN A CIRCUS IN TEN YEARS, NOT SINCE I WAS A TRAPEZE ARTIST MYSELF... UNTIL I FOUND DEALING IN ART PAID BETTER. BUT NOW... MY EX-PROFESSION IS GOING TO PAY DIVIDENDS!

AFTER THE CIRCUS... AS THE CROWDS PUSH OUT OF THE TENT...

GOSH, I'M TIRED! I'D HATE TO DRIVE ALL THE WAY BACK TO THE CITY TONIGHT! MR. COBB, DO YOU THINK YOU COULD PUT ME UP FOR THE NIGHT?

SHORE! I GOT LOTS O' ROOM!

PARDON ME... WE'D LIKE TO STAY OVER AND SEE THE FAIR TOMORROW, BUT THERE'S NO ROOM IN TOWN. IF YOU COULD TAKE IN TWO MORE BOARDERS...

HUH?... WE'LL... SHORE... GLAD TO OBLIGE!

SUNDOWN... AND INSIDE THE COBB FARMHOUSE...

GLESS YOU CITY FOLKS ARE USED TO STAY 'N' UP T'LL AS LATE AS TEN O'CLOCK!

TONIGHT I THINK WE'LL HIT THE HAY EARLY. HOW ABOUT YOU, MR. MAXWELL?

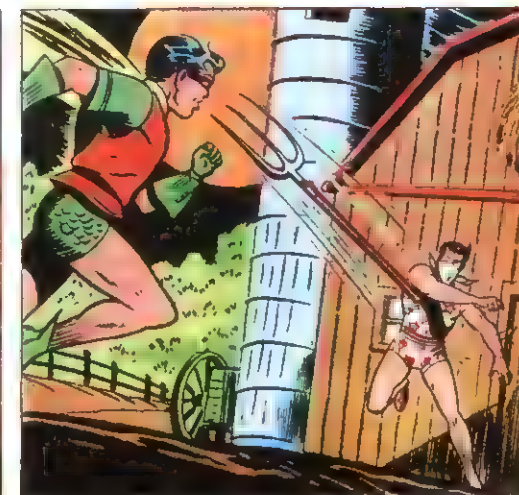
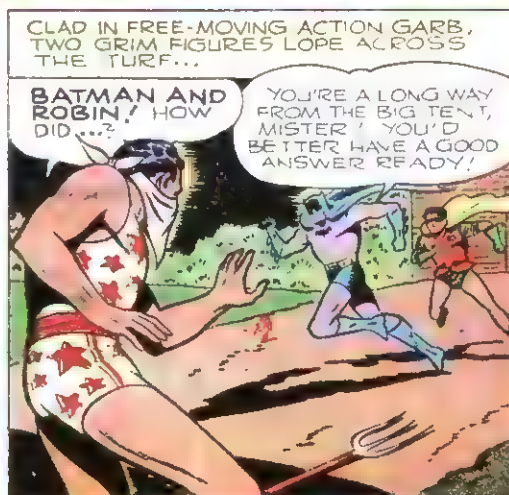
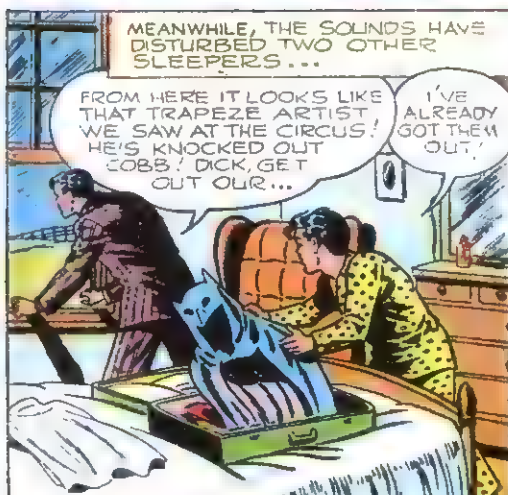
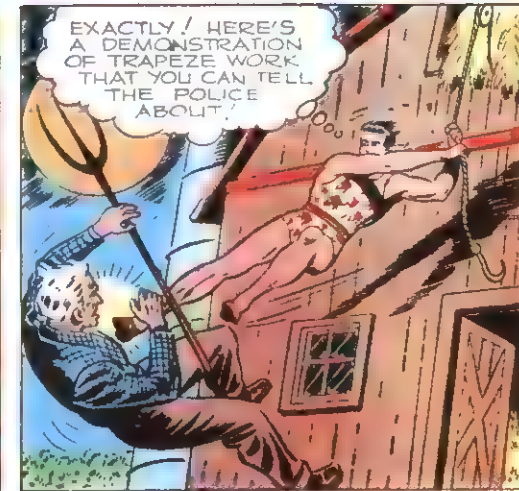
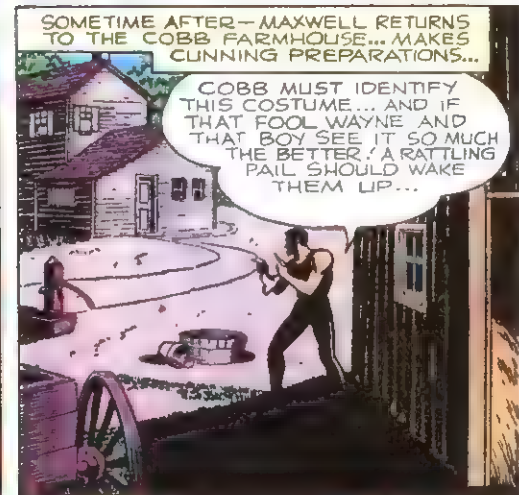
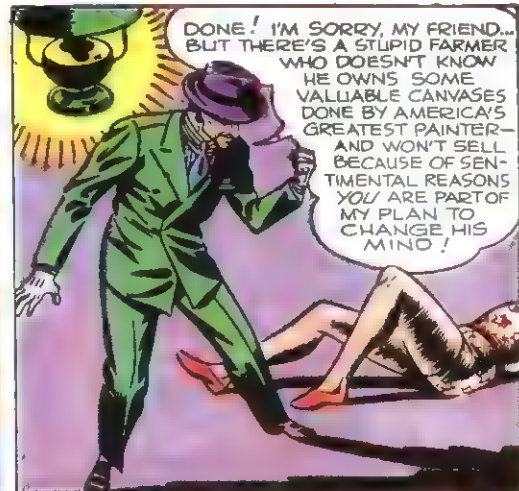
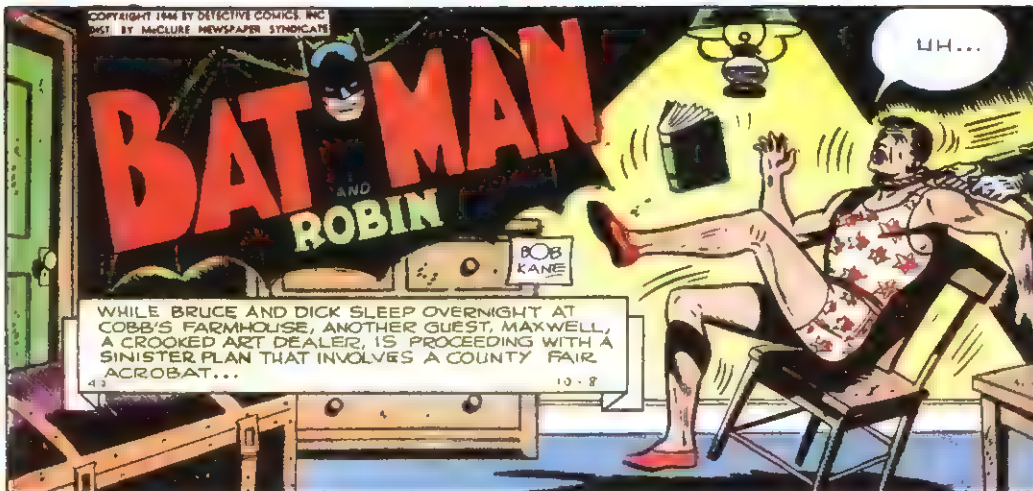
I'LL NEED A ROPE...

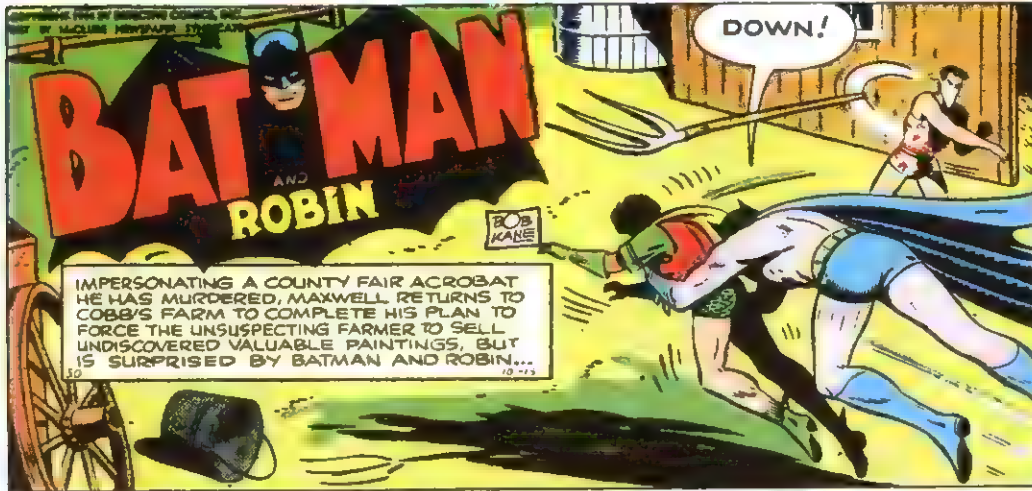
EH... OH YES, MR. WAYNE!

BUT... ONE HOUR LATER...

BY ROLLING THE CAR DOWN THE HILL, I'LL BE FAR ENOUGH AWAY TO START THE MOTOR SOFTLY SO THEY CAN'T HEAR IT... AND THEN... FOR THE FAIR GROUNDS!

LATER... THE QUARTERS OF THE TRAPEZE ARTIST...





BATMAN AND ROBIN

ROB KANE

IMPERSONATING A COUNTY FAIR ACROBAT HE HAS MURDERED, MAXWELL RETURNS TO COBB'S FARM TO COMPLETE HIS PLAN TO FORCE THE UNSUSPECTING FARMER TO SELL UNDISCOVERED VALUABLE PAINTINGS, BUT IS SURPRISED BY BATMAN AND ROBIN...

DOWN!



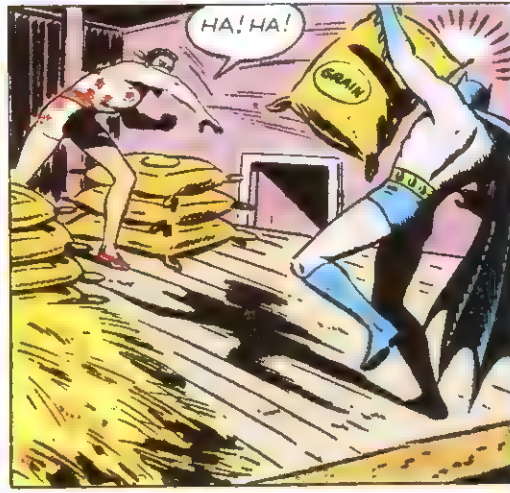
WHEW! THAT THING ALMOST BROKE UP A BEAUTIFUL FRIENDSHIP!

UP ON YOUR FEET, ROBIN! HE'S GONE INTO THE BARN!

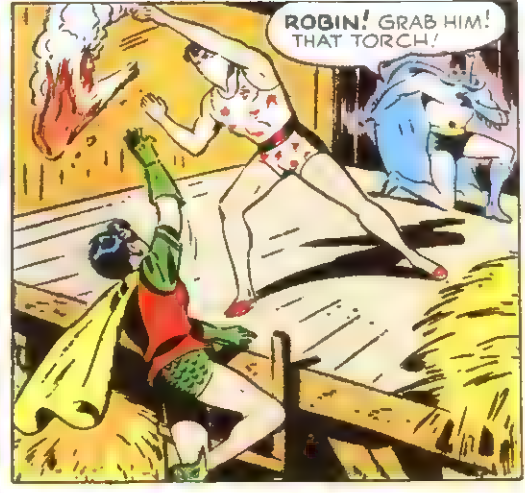


UP THERE!

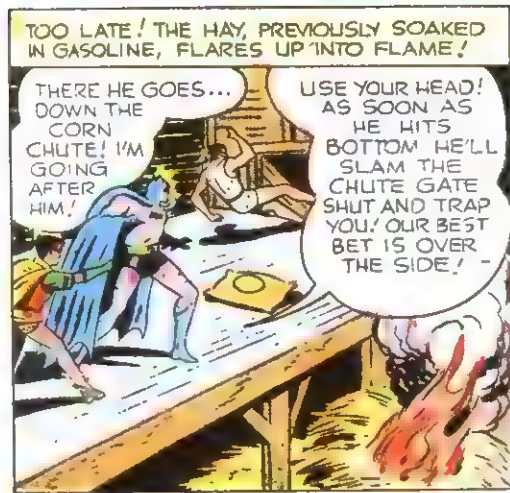
COMING AT YOU, BIG BOY!



HA! HA!



ROBIN! GRAB HIM! THAT TORCH!



TOO LATE! THE HAY, PREVIOUSLY SOAKED IN GASOLINE, FLARES UP INTO FLAME!

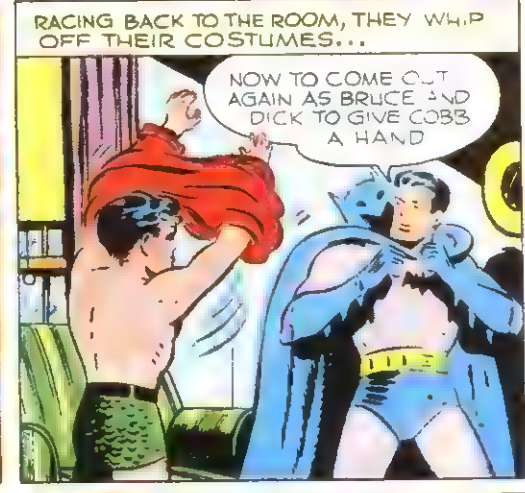
THERE HE GOES... DOWN THE CORN CHUTE! I'M GOING AFTER HIM!

USE YOUR HEAD! AS SOON AS HE HITS BOTTOM HE'LL SLAM THE CHUTE GATE SHUT AND TRAP YOU! OUR BEST BET IS OVER THE SIDE!



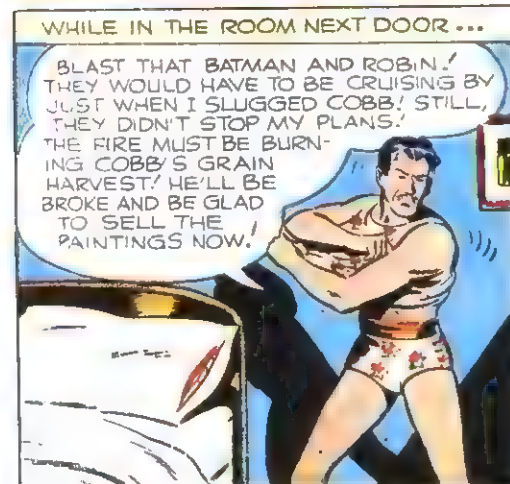
I CAN'T SEE HIM!

NO USE HUNTING FOR HIM NOW! OH-OH! COBB'S COMING TO! WE'D BETTER GET BACK TO OUR ROOM BEFORE HE AND THAT MAXWELL FELLOW GET SUSPICIOUS!



RACING BACK TO THE ROOM, THEY WHIP OFF THEIR COSTUMES...

NOW TO COME OUT AGAIN AS BRUCE AND DICK TO GIVE COBB A HAND



WHILE IN THE ROOM NEXT DOOR...

BLAST THAT BATMAN AND ROBIN! THEY WOULD HAVE TO BE CRUISING BY JUST WHEN I SLUGGED COBB! STILL, THEY DIDN'T STOP MY PLANS! THE FIRE MUST BE BURNING COBB'S GRAIN HARVEST! HE'LL BE BROKE AND BE GLAD TO SELL THE PAINTINGS NOW!



HOW DID IT START MR. COBB?

THAT TRAPEZE FELLER FROM THE CIRCUS! HE DID IT! CAN'T SAVE THE BARN... BUT THE SILO... THERE'S A CHANCE... GET PAILS OF WATER...

FIRE!



BUT AS THE CONTENTS OF THE PAIL SPLASHES OVER THE SILO... IT BURSTS INTO FLAME...

BLAST! HE PUT GASOLINE IN THE PAIL! HE SLOWS A GONER NOW!

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BY MAX LERER, NEWSPAPER SYNDICATE

BATMAN AND ROBIN

ELUDING BATMAN AND ROBIN, WHILE IMPERSONATING A COUNTY FAIR ACROBAT HE HAS MURDERED, MAXWELL REMOVES HIS DISGUISE AND RETURNS TO "FIGHT" THE FIRE HE HAS STARTED... 10-22

WE'VE WORKED THROUGH THE NIGHT, BUT IT'S NO USE... MY WHOLE CROP O' GRAIN GONE UP IN SMOKE! AN' I WAS COUNTIN' ON THE MONEY TO PULL ME THROUGH THE YEAR!

HA! NOW HE'LL BE FORCED TO SELL ME THE PAINTINGS HE TREASURES FOR SENTIMENTAL REASONS!

BUT I AIN'T LICKED YET! THERE'S STILL BESSIE TO SEE ME THROUGH- AND RIGHT SOON, TOO. IT'S ALMOST TIME...

BESSIE! WHO'S BESSIE?

THIS HERE'S BESSIE... THE FASTEST TROTTER IN THESE PARTS! IF BESSIE WINS ME THE SULKY RACE AT THE COUNTY FAIR TODAY, I'LL HAVE ME THE \$2,000 PURSE!

YEP-GETTIN' MIGHTY NIGH TIME TO START FOR THE TRACK!

I'VE ALREADY KILLED A MAN FOR THOSE PAINTINGS, AND I WON'T LET A MERE HORSE STOP ME NOW!

I'LL GO ALONG WITH YOU! YOU'LL NEED COMPANY AFTER WHAT YOU'VE BEEN THROUGH!

WISH WE COULD GO ALONG TOO, BUT WE CAN'T KEEP OUR EYES OPEN!

ONCE BACK IN THE ROOM, BRUCE AND DICK DON THEIR ACTION GARB...

WHERE TO NOW... THE COUNTY FAIR CIRCUS?

YES... AND JUST IN CASE COBB AND MAXWELL LOOK BACK AND SPOT US GOING OUT THE FRONT DOOR, WE'D BETTER GO UP THROUGH THE ATTIC AND DOWN THE BACK OF THE HOUSE!

AS THE TWO ENTER THE ATTIC...

FOR PETE'S SAKE! THE PLACE IS CRAMMED WITH PAINTINGS!

AND FIVE PAINTINGS! I'D KNOW THAT STYLE ANYWHERE! THESE CANVASES WERE DONE BY THE LATE HOMER BENSON... PROBABLY AMERICA'S GREATEST MODERN PAINTER!

THAT MEANS THEY'RE WORTH A PILE! AND COBB DOESN'T EVEN KNOW IT! IF HE SELLS JUST ONE OF THESE PAINTINGS, HE'S FIXED FOR LIFE! BUT HOW DID HE GET THEM IN THE FIRST PLACE?

ONE MYSTERY AT A TIME, ROBIN! RIGHT NOW WE'VE GOT TO FIND OUT WHY THAT ACROBAT SET FIRE TO COBB'S BARN!

ONE HOUR LATER... THE EDGE OF THE COUNTY FAIR GROUNDS...

FAIR GROUNDS

GULP... HE... HE...

To whom it may concern:

At last I've been found out, so I'm taking my life rather than rot in jail. I don't want to set fire to places but I can't help it. I like to watch fires, dancing flames. Taking my life is the only way I can stop my craving. Forgive me. I was a pyromaniac.

A PYROMANIAC! POOR GUY! HE HAD TO COMMIT SUICIDE TO STOP HIMSELF!

SUICIDE, ROBIN? YOU'RE SLIPPING! THIS WAS MURDER!

BATMAN AND ROBIN

ENTERING THE ROOM OF THE COUNTY FAIR ACROBAT THEY BELIEVE SET COBB'S BARN AFIRE, BATMAN AND ROBIN FIND AN APPARENT CASE OF SUICIDE... A SUICIDE BATMAN CALLS MURDER!

MURDER? BUT THE SUICIDE NOTE... IT SAYS HE KILLED HIMSELF BECAUSE HE WAS A PYROMANIAC!

THE NOTE AND THE PYROMANIAC ANGLE ARE BOTH CLEVER PRODUCTS OF THE MURDERER'S IMAGINATION! LOOK AT THAT ROPE...

10-29

"IN A CASE OF SUICIDE, THE ROPE SLIDES DOWN, AND THE FIBERS RUBBING AGAINST THE BEAM ARE DIRECTED UPWARD. BUT IN A CASE OF MURDER, THE ROPE IS PULLED UP, AND THE FIBERS ARE DIRECTED DOWNWARD—AS IN THIS INSTANCE!"

THEN SOMEONE RIGGED UP THIS "SUICIDE," STOLE AN EXTRA COSTUME AND SET FIRE TO THE BARN, KNOWING COBB WOULD RECOGNIZE THE COSTUME AND REPORT THE ACROBAT AS THE GUILTY MAN! BUT THE MOTIVE?...

OBVIOUSLY TO RUIN COBB'S HARVEST... HE'D NEED MONEY... AND, OF COURSE! THOSE PAINTINGS! NOT KNOWING THEIR VALUE, HE'D SELL THEM!

THAT ANTIQUE DEALER, MAXWELL! HE SURELY KNOWS ABOUT PAINTINGS! HE'S THE ONE!

GOOD LORD! MAXWELL'S WITH COBB AT THE SULKY RACE TRACK! HE'S DESPERATE ENOUGH TO KILL AGAIN! COME ON!

MEANWHILE...

REMEMBER, BESSIE, YOU GOTTA WIN... WE NEED THAT PRIZE MONEY... BAD!

"I'LL MAKE SURE YOU DON'T WIN! A FEW KNOCKOUT DROPS, AND YOU'LL FLOP WHILE THE RACE IS ON... SUPPOSEDLY FROM THE STRAIN OF THE LAST FEW HOURS!"

HERE! YOU'LL NEED A COOL DRINK OF WATER BEFORE YOU START!

POST TIME, COBB!

COMING! I'M ALL THROUGH!

YOU'RE NOT KIDDING!

AND AS BATMAN AND ROBIN ARRIVE...

TOO LATE! THEY'RE OFF!

THERE'S COBB! HE LOOKS OKAY! GUESS MAXWELL DIDN'T PULL ANY FUNNY STUFF, AFTER ALL!

I DON'T KNOW! I'VE GOT A FEELING...

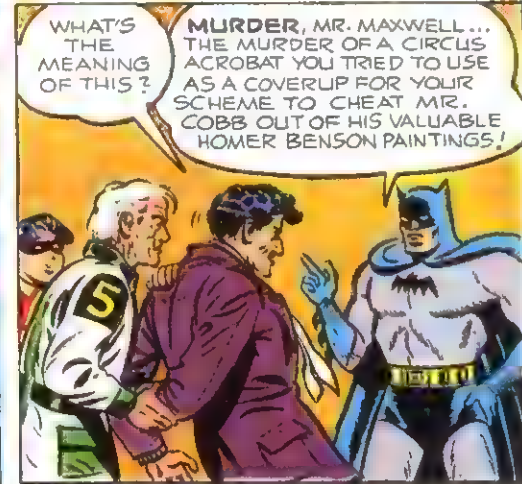
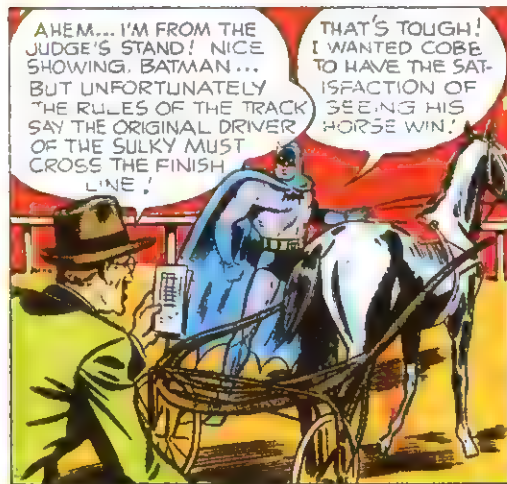
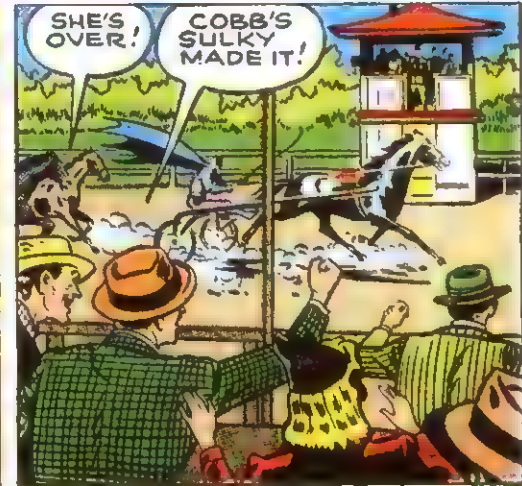
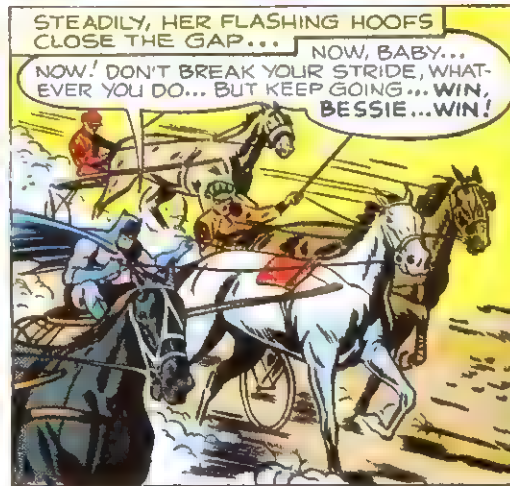
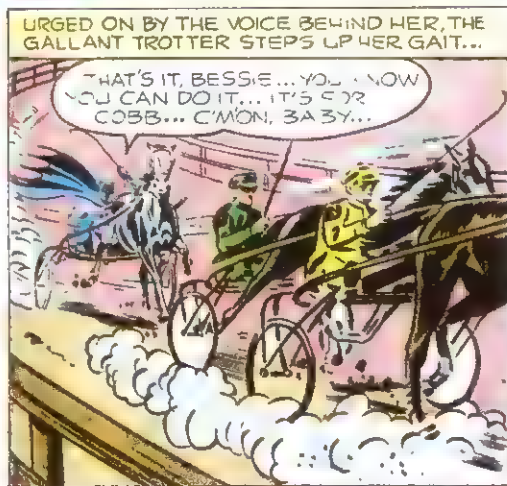
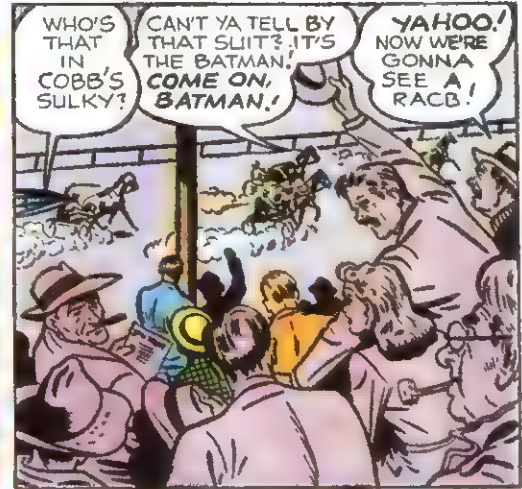
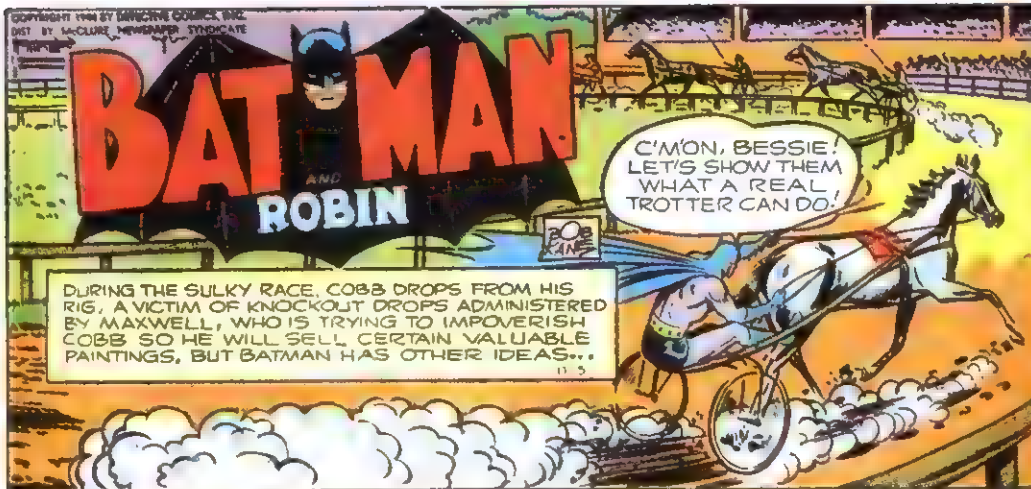
I'VE GOT A FEELING BESSIE'S GONNA WIN! LOOK AT THAT HORSE TROT! C'MON, BESSIE!

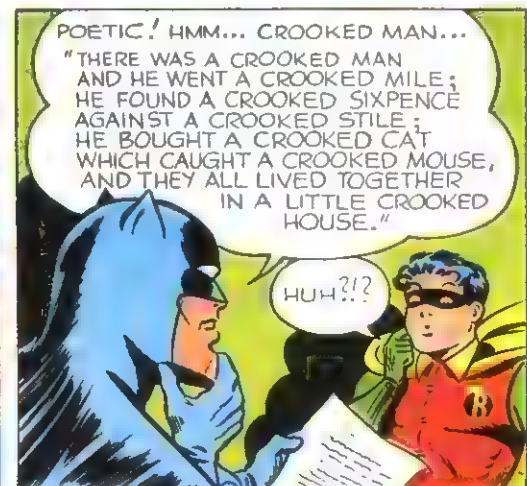
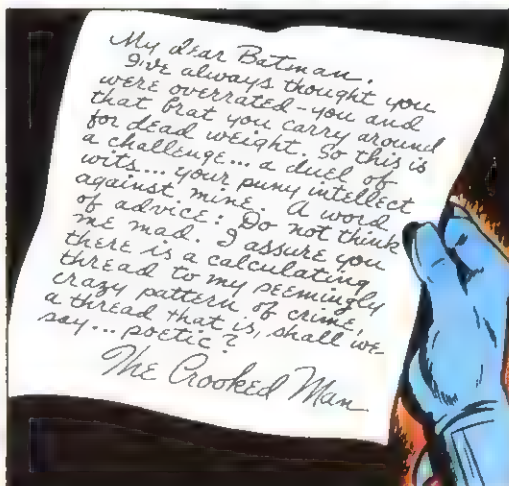
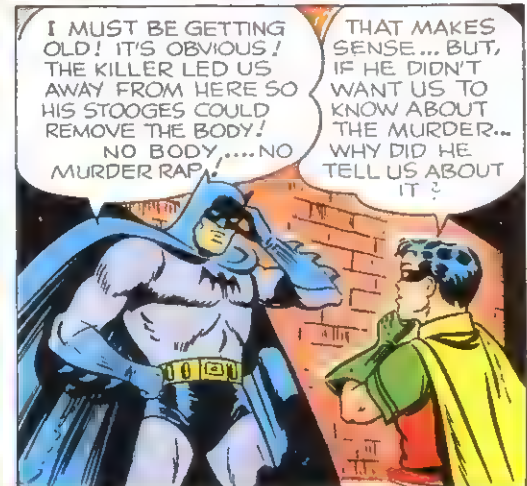
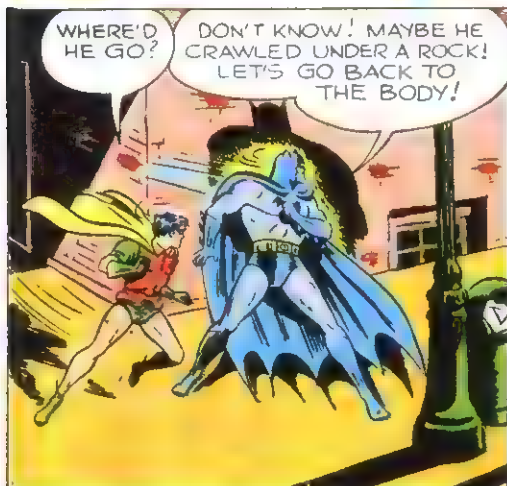
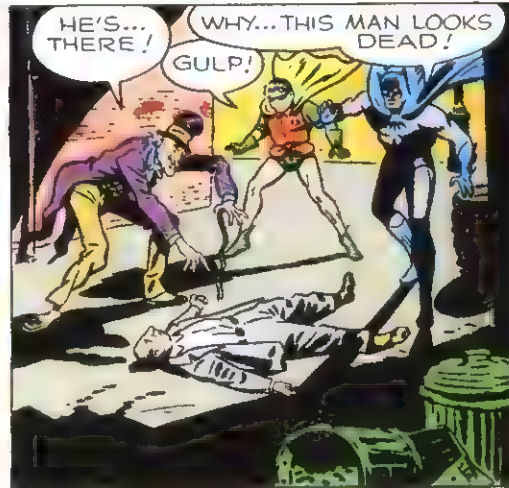
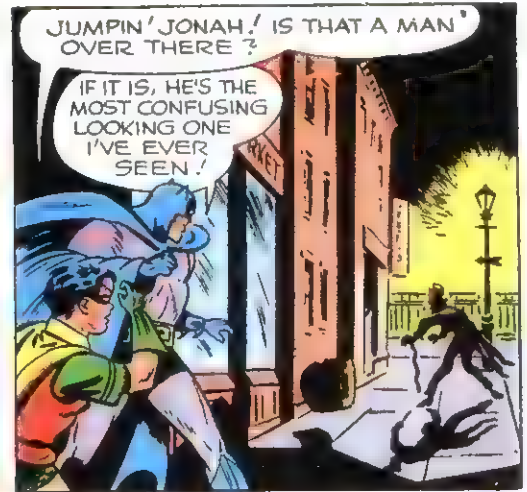
HE'S DROPPED FROM HIS SULKY!

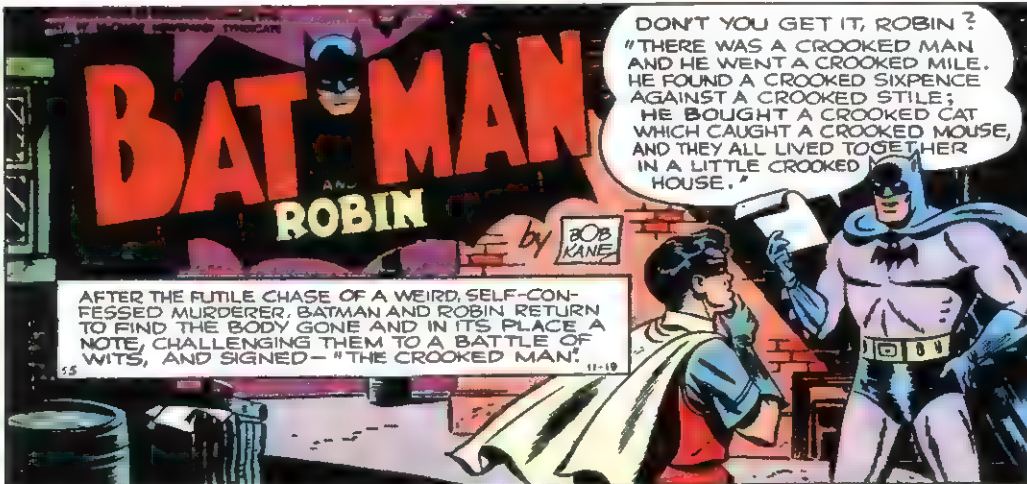
SEEM SORTA DIZZY... GOTTA GET UP... GOTTA WIN THE RACE... BESSIE'S WAITIN'...

DON'T WORRY, OLD TIMER!... ROBIN, HAVE A DOCTOR FIX HIM UP!

ALL RIGHT, BESSIE, LET'S SEE WHAT YOU CAN DO!



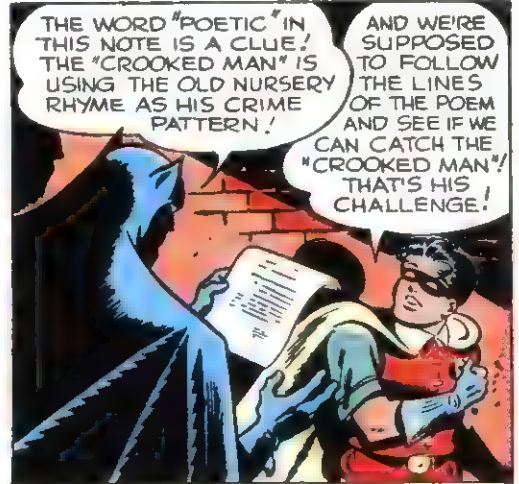




BATMAN
ROBIN
by BOB KANE

AFTER THE FUTILE CHASE OF A WEIRD, SELF-CONFESSED MURDERER, BATMAN AND ROBIN RETURN TO FIND THE BODY GONE AND IN ITS PLACE A NOTE CHALLENGING THEM TO A BATTLE OF WITS, AND SIGNED - "THE CROOKED MAN".

DON'T YOU GET IT, ROBIN? "THERE WAS A CROOKED MAN AND HE WENT A CROOKED MILE. HE FOUND A CROOKED SIXPENCE AGAINST A CROOKED STILE; HE BOUGHT A CROOKED CAT WHICH CAUGHT A CROOKED MOUSE, AND THEY ALL LIVED TOGETHER IN A LITTLE CROOKED HOUSE."



THE WORD "POETIC" IN THIS NOTE IS A CLUE! THE "CROOKED MAN" IS USING THE OLD NURSERY RHYME AS HIS CRIME PATTERN!

AND WE'RE SUPPOSED TO FOLLOW THE LINES OF THE POEM AND SEE IF WE CAN CATCH THE "CROOKED MAN"! THAT'S HIS CHALLENGE!



LET'S SEE...THE NEXT LINE IS "AND HE WENT A CROOKED MILE." SO THERE SHOULD BE A MAP... AND HERE IT IS... ON THE REVERSE SIDE OF THE NOTE!

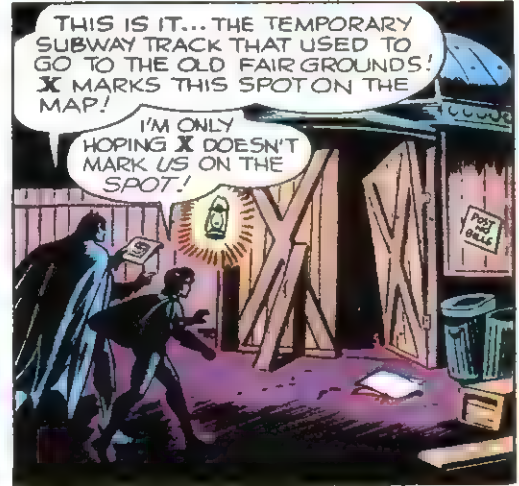
OKAY, BATMAN, LET'S HIKE!



SOMETIME LATER...

(PUFF-PUFF) WHEW! THIS WINDING IN AND OUT OF STREETS HAS GOT ME DIZZY!

CHEER UP...THIS "CROOKED MILE" IS JUST ABOUT OVER!



THIS IS IT...THE TEMPORARY SUBWAY TRACK THAT USED TO GO TO THE OLD FAIR GROUNDS! X MARKS THIS SPOT ON THE MAP!

I'M ONLY HOPING X DOESN'T MARK US ON THE SPOT!

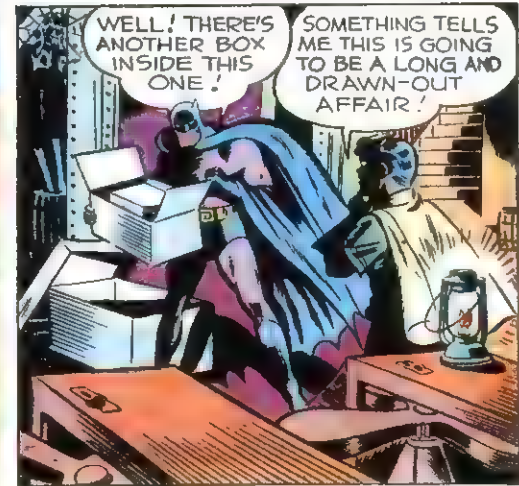


BRR! NICE PLACE FOR A MURDER! WELL...WHERE IS IT... WHERE'S THE SIXPENCE AND THE CROOKED STILE?

THERE! THAT CROOKED TURN-STILE... AND IF I'M NOT MISTAKEN, THERE SHOULD BE A CROOKED SIXPENCE INSIDE THAT BOX RESTING AGAINST IT.



HMPH! ANOTHER BOX INSIDE!



WELL! THERE'S ANOTHER BOX INSIDE THIS ONE!

SOMETHING TELLS ME THIS IS GOING TO BE A LONG AND DRAWN-OUT AFFAIR!



PROPHETIC WORDS! MINUTES LATER...

WELL... WHAT'S THE BOX-SCORE NOW?

VERY FUNNY—QUIET, BEFORE I BOX YOUR EARS!



THAT'S ONE OF THE WORST PUNS I'VE... WOW— THAT LOOKS LIKE IT! A BENT OLD COIN! THE CROOKED SIXPENCE!

YES... HERE IT IS!



AND HERE AM I! HEE! HEE!

THE "CROOKED MAN"!

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BATMAN

AND ROBIN

by BOB KANE

THE SIXPENCE IS VALUABLE! TAKE IT AWAY FROM THE BATMAN!

NOT WITHOUT A FIGHT, PAL! UP AND AT 'EM, ROBIN!

A CLUE IN AN OLD NURSERY RHYME SENDS BATMAN AND ROBIN WALKING A "CROOKED MILE" TO AN ABANDONED SUBWAY STATION WHERE THEY FIND A "CROOKED SIXPENCE" AGAINST A "CROOKED TURNSTILE"... AND ARE AMBUSHED BY THE "CROOKED MAN ..."

56 11-26

OOF!

JUST AS YOU SAY... UP- AND AT 'EM!

A STRAIGHT LEFT TO PREVENT A THEFT— JUST TO GET AWAY FROM THESE "CROOKED" RHYMES!

OW! TAKE IT EASY! YA DON'T HAVE TO HIT SO HARD!

MOST PECULIAR THUGS, ROBIN. THEY COMPLAIN THAT I PLAY TOO ROUGH!

YOU CAN APOLOGIZE LATER!

SUDDENLY, THE "CROOKED MAN" DARTS FORWARD...

MY EYES! WHAT...?!

I-- I CAN'T SEE!

QUITE RIGHT... AND NEITHER CAN YOU, BATMAN! I'LL TAKE THIS SIXPENCE NOW, THANK YOU! HEE! HEE! SEE YOU SUBSEQUENTLY! HEE! HEE!

IT TAKES A FEW MINUTES BEFORE BATMAN AND ROBIN CAN SEE AGAIN... TOO LATE!

THE RAT PULLED A SMART TRICK! HE SET OFF A FLASH BULB IN OUR FACES!

AND HE TOOK THE SIXPENCE! COME ON, LET'S GET OUT OF THIS SUBWAY... WE'VE ALREADY BEEN TAKEN FOR A RIDE!

BATMAN, THE DOOR WON'T OPEN! THE "CROOKED MAN"... HE'S LOCKED IT FROM THE OUTSIDE! WE'RE BURIED ALIVE!

DON'T BE SO MELODRAMATIC! SCOUT AROUND FOR AN IRON BAR OR SOMETHING AND WE'LL BREAK THE DOOR DOWN!

WAIT! I HEARD SOMETHING! SOUNDS LIKE...

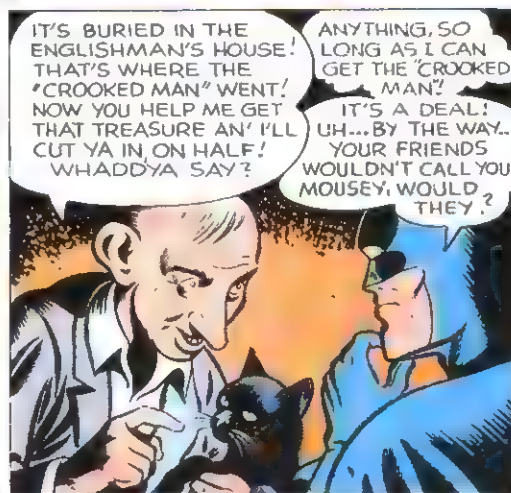
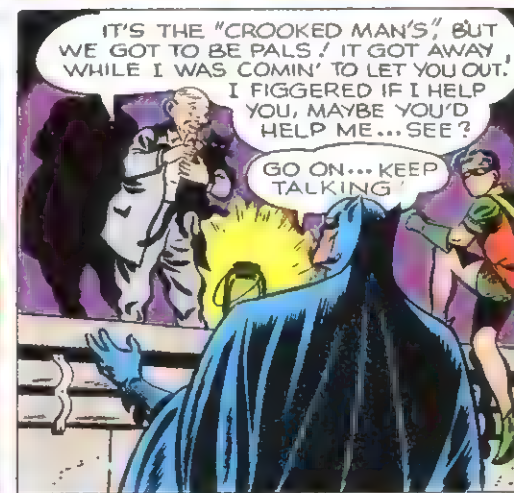
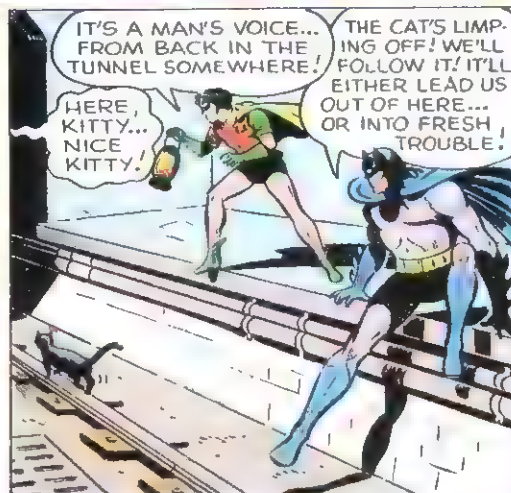
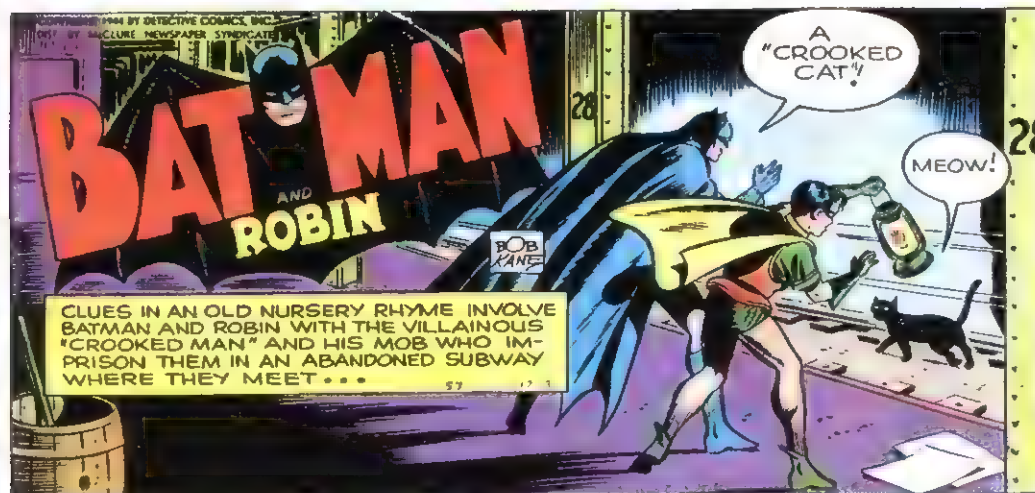
MEOW! MEOW!

A CAT!

IT'S LIMPING! WHY, IT'S GOT A TWISTED LEG!

"THERE WAS A CROOKED MAN AND HE WENT A CROOKED MILE. HE FOUND A CROOKED SIXPENCE AGAINST A CROOKED STILE; HE BOUGHT A CROOKED CAT..."

MEOW!



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OF NEW PAPER, NEW DATE

BATMAN AND ROBIN

FOLLOWING CLUES IN AN OLD NURSERY RHYME, BATMAN AND ROBIN MEET MOUSEY, WHO PROMISES TO HELP THEM CAPTURE THE "CROOKED MAN" AND HIS MOB IF BATMAN WILL HELP RECOVER A TREASURE BURIED IN A CERTAIN HOUSE...

12-10

SAY, HOW'D YA KNOW THE HOUSE WAS BUILT ALL CROOKED?

I KNOW MY NURSERY RHYMES! DON'T BOTHER TO PUZZLE IT OUT, MOUSEY... JUST POINT YOUR FEET TO THE TREASURE AND START WALKING!

EXIT

BOB KANE

SOMETIME LATER...

I DON'T TRUST MOUSEY! REMEMBER THE RHYME GOES: "THERE WAS A CROOKED MAN AND HE WENT A CROOKED MILE HE FOUND A CROOKED SIXFENCE AGAINST A CROOKED STILE; HE BOUGHT A CROOKED CAT WHICH CAUGHT A CROOKED MOUSE"... SO WATCH THE RAT!

"AND THEY ALL LIVED TOGETHER IN A LITTLE CROOKED HOUSE!"

THERE IT IS!

THE "CROOKED MAN'S" IN THE CELLAR! DOWN THOSE STEPS! I'LL CLOSE THE DOOR! SH-HH! NO NOISE!

I'LL BE AS QUIET AS A MOUSE!

HEY..!

WHOA!

WOW, WHAT GOES ON?

THOSE TRICK STAIRS STRAIGHTENED OUT, ROBIN, AND WE SLID DOWN INTO... SAY, I WONDER WHERE WE ARE!

HEE! HEE!

BATMAN, THAT LAUGH... IT'S THE "CROOKED MAN"!

ROBIN, I'M AFRAID MOUSEY RATTED ON US! HE'S IN WITH THE "CROOKED MAN"!

THAT'S RIGHT... BUT DON'T TALK SO MUCH, YOU TWO - OR YOU WON'T HEAR IT! LISTEN...

THEN THEY HEAR IT... A STRANGE SOUND FILTERING THROUGH THE SUFFOCATING SILENCE

HISS-SS-SS--

GAS!

YES, GAS... AND EVEN WHILE YOU ARE TALKING, IT IS CHANGING YOUR WHOLE BEING... FIRST WILL COME UNCONSCIOUSNESS... AND THEN... BUT WAIT TILL THE LIGHTS COME ON! HEE! HEE! WAIT!

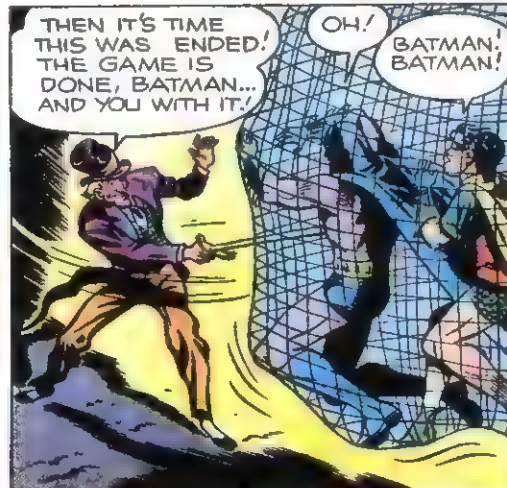
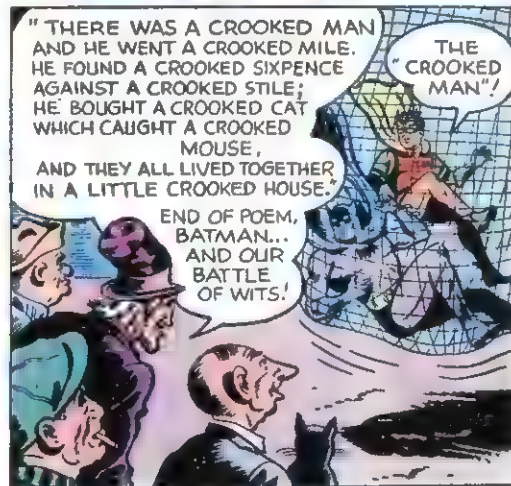
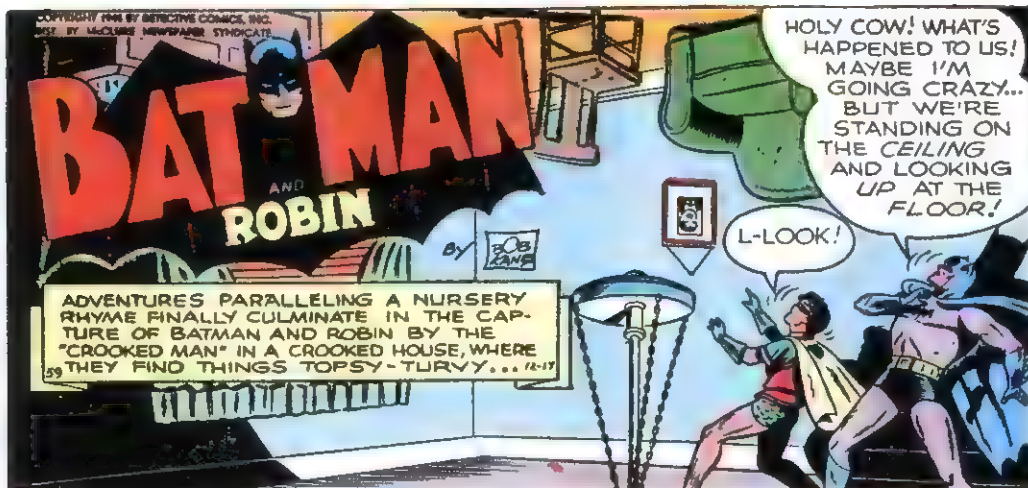
HISS-SS-SS--

LATER... BATMAN AND ROBIN COME TO...

OOH... LIGHTS ON! GOOD TO SEE LIGHT AGAIN! ROBIN - HOW DO YOU FEEL, KID?

OH... I FEEL...

... FINE!



BATMAN AND ROBIN

THE GAME IS DONE, BATMAN... AND YOU WITH IT!

OH!

BATMAN! BATMAN!

AFTER FOLLOWING CLUES PARALLELING A NURSERY RHYME, BATMAN AND ROBIN ARE CAPTURED BY THE "CROOKED MAN," WHO THRUSTS A GEM-ENCUSTED SWORD HE HAS JUST UNEARTHED, STRAIGHT AT BATMAN...

12-24

AND THEN THE LIGHTS WINK OUT!

THE DIRTY RAT! HE'S KILLED BATMAN! HE'S...

HE'S JUST CUT THE NET, ROBIN! I'M STILL IN ONE PIECE, BUT THIS NET ISN'T! I'LL GET US LOOSE IN A SECOND!

YOU ARE ALIVE! I DON'T UNDERSTAND! I THOUGHT THE "CROOKED MAN" WAS GOING TO KILL YOU?

SO DID I, BUT HE PURPOSELY CUT ME LOOSE! OH-OH! I HEAR A CAR DRIVING AWAY! THE "CROOKED MAN" AND HIS MOB! LET'S GET OUT OF HERE!

THE OWNER HAD A SENSE OF HUMOR! HE CERTAINLY NAMED HIS HOUSE RIGHT!

"MOONSTRUCK MANOR"! OF COURSE... THAT EXPLAINS THIS CROOKED HOUSE!

MOONSTRUCK MANOR

IT WAS BUILT BY RAY GOOK, THE COMEDIAN! HE RIGGED IT WITH ALL SORTS OF GAGS HE PULLED ON UNSUSPECTING FRIENDS! WHEN GOOK DIED, A REAL ESTATE CONCERN TOOK IT OVER. THEY RENT IT OUT AS A FUN HOUSE TO PRIVATE PARTIES!

WELL... THEN ALL WE HAVE TO DO IS FIND OUT WHO RENTED THE HOUSE TONIGHT AND WE'LL HAVE THE "CROOKED MAN"!

AND SO...

WHY, YES... IT WAS RENTED BY A MR. HUGH MELLVILLE OF 15 DEXTER STREET!

THANKS!

15 DEXTER STREET!

THE DIRECTORY SAID THE ROOM NUMBER WAS 345.

THAT'S IT OVER... SH-SH! LISTEN!

THE MONEY WE'LL REALIZE ON IT WILL AMPLY REPAY OUR TROUBLE! IT WAS A JOB WELL DONE!

345

IT CERTAINLY WAS, MR. MELLVILLE, ALIAS THE "CROOKED MAN"!

AH, HELLO! COME IN! I DIDN'T EXPECT YOU UNTIL TOMORROW! NO DOUBT YOU ARE ANXIOUS TO GET THIS SETTLED TONIGHT?

I CERTAINLY AM! AND I'LL SETTLE FOR A PUNCH ON YOUR NOSE RIGHT NOW!

WHAT'S THE MATTER? DIDN'T YOU LIKE EVERYTHING?

THAT'S RIGHT! I DIDN'T LIKE IT, SO NOW I'M...

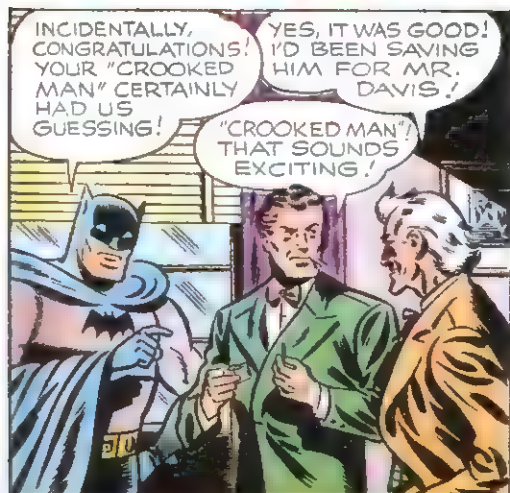
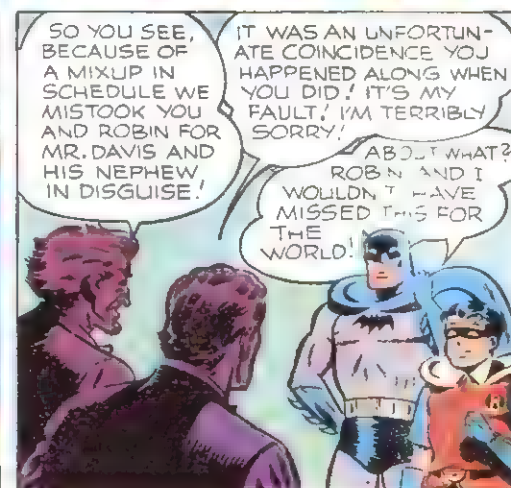
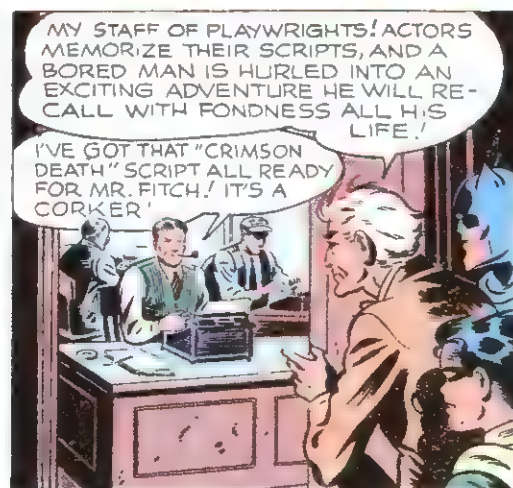
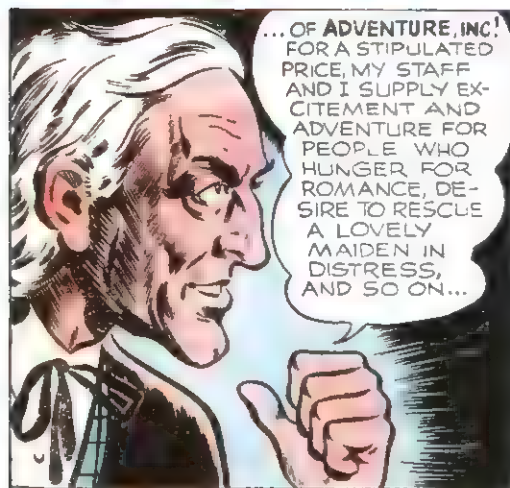
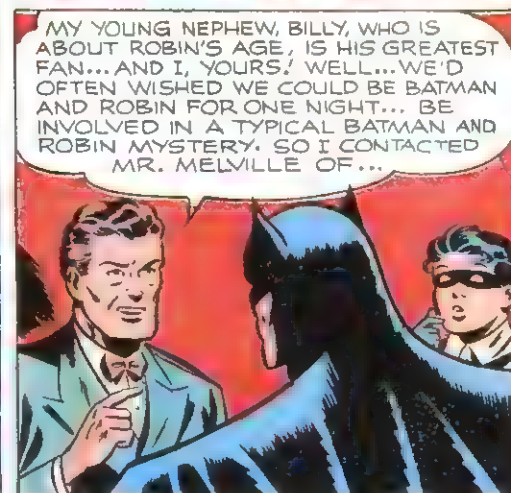
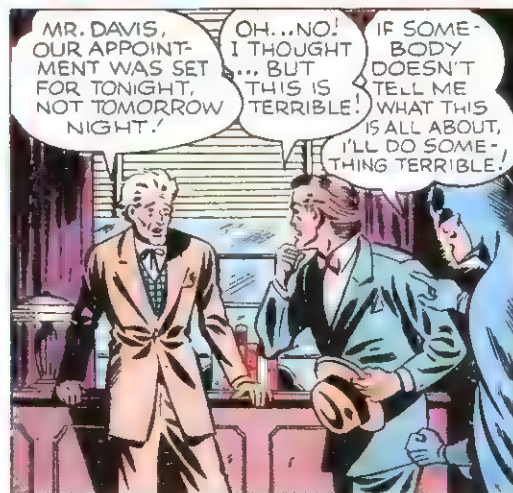
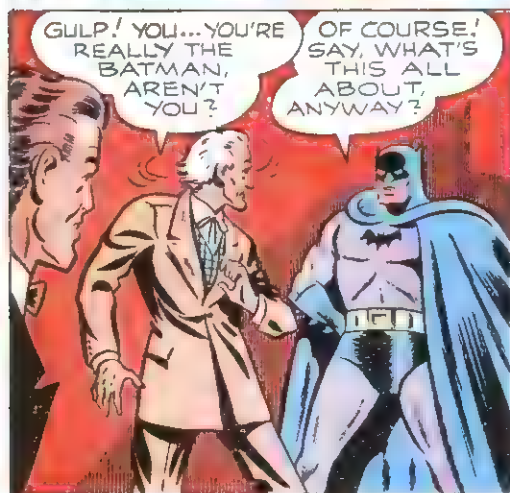
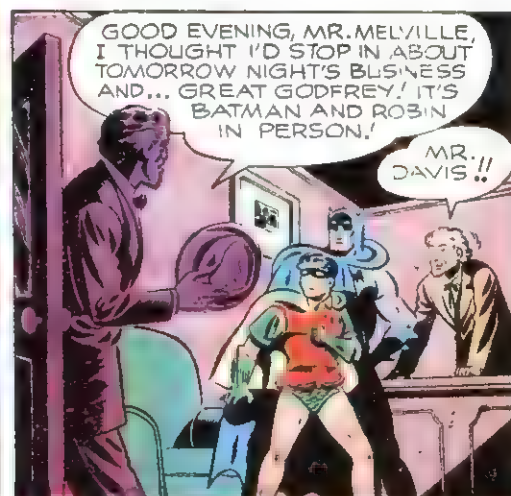
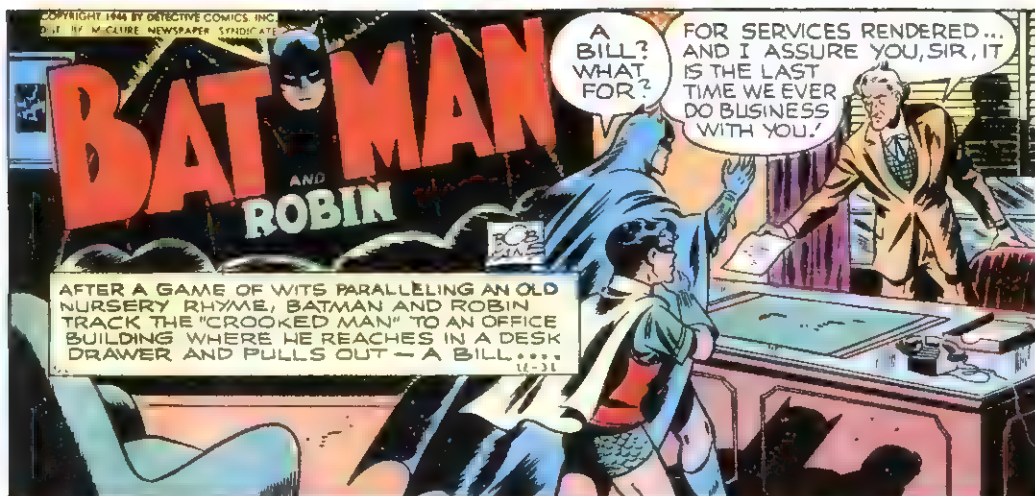
I'LL TAKE CARE OF THIS UNPLEASANT SITUATION AT ONCE!

LOOK OUT! HE'S REACHING FOR A...

...A GUN.

HMPH! I KNOW WHEN MY COLLEAGUES AND I HAVE BEEN INSULTED! HERE IS YOUR BILL, SIR... AND I'D LIKE IT PAID NOW, IF YOU PLEASE!

BILL?!



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BATMAN AND ROBIN

IN A HEAVILY WOODED AREA OUT WEST, TWO CAMPERS DON COSTUMES THAT ARE MORE FAMILIAR AMID THE SKYSCRAPERS OF GOTHAM CITY...

EXCITED, YOUNGSTER?

SURE! YOU DON'T GET A CHANCE TO MEET FOREST RANGERS EVERY DAY IN THE WEEK!

BOB KANE

LATER... A RANGER LOOKOUT ATOP A HIGH MOUNTAIN PEAK...

HELLO! I'M OSBORNE, DISTRICT RANGER! GLAD TO HAVE YOU HONOR ONE OF OUR EAGLE'S NESTS!

AN EAGLE'S NEST TO KEEP AN EAGLE EYE ON THE FORESTS DOWN BELOW, EH?

YOU'VE GOT NOSY GUESTS, OSBORNE! ROBIN HAS ABOUT TWO THOUSAND QUESTIONS TO ASK...

AW...!

DON'T LET HIM RIDE YOU, ROBIN! FIRE AWAY... COOPS... FIRE'S A BAD WORD! CHANGE THAT TO ASK AWAY! QUESTION NUMBER ONE!

OKAY! HOW ABOUT THOSE STICKS ON THAT RACK?

THEY'RE FUEL MOISTURE STICKS... BAKED TINDER-DRY IN OVENS AND EXPOSED TILL THEY ABSORB MOISTURE FROM THE AIR AND VEGETATION... THEN THEY'RE WEIGHED FOR MOISTURE CONTENT.

THIS ANEMOMETER MEASURES WIND VELOCITY!... THESE ARE ONLY SOME OF THE FACTORS IN PLOTTING FIRE-FORECASTING! WE ALWAYS TRY TO GET READY FOR TROUBLE IN ADVANCE.

AND HERE'S A FAN-BLOWN HYGROMETER WHICH MEASURES RELATIVE HUMIDITY IN THE AIR. LOW HUMIDITY INCREASES RISK OF FIRES!

YES, THERE'S... OH-OH! SMOKE! A HOT SPOT! HERE'S WHERE YOU GET A CHANCE TO SEE US IN ACTION!

SEE? WE WANT TO DO SOME FIRE-FIGHTING OURSELVES!

GRIMLY, OSBORNE LEAPS TO THE ROTARY FIRE FINDER WITH ITS PANORAMIC PHOTOGRAPHS OF THE FOREST...

CALL FOREST SERVICE HEAD-QUARTERS, JOE... I'LL GIVE YOU THE CALIBRATED READINGS IN A SEC...

RIGHT... LOOKS LIKE A SMALL ONE... A HUNDRED MEN SHOULD BE ABLE TO CORRAL IT...

IN A SHORT WHILE, FIRE TRUCKS REACH THE HOT SPOT AND ATTACK THE FLAMES...

THE WIND'S SHIFTING! IF WE STRADDLE 'ER NOW, SHE'S LICKED! BRING UP THAT BULLDOZER... WIDEN THE BREAK!

SUDDENLY, ON THE FRINGE OF VOLUNTEER FIGHTERS, BATMAN SPIES A MAN GAZING INTENTLY AT THE LEAPING FLAMES... FACE STRANGELY EAGER... EYES AVID AS IF HYPNOTIZED...

BATMAN AND ROBIN

WHILE BATMAN AND ROBIN ASSIST FOREST RANGERS IN FIGHTING A SUDDEN BLAZE, BATMAN SIGHS A MAN STARING AT THE LEAPING FLAMES WITH A STRANGE INTENSITY...

WHO'S THAT, OSBORNE?

HIM? NEIL GAGE... HANDYMAN ON CHARLEY BRUFF'S RANCH! BRUFF'S A BIG MAN... SAY, FORGET THE LOCAL GOSSIP! CONCENTRATE ON THAT WATER HOSE!

A FEW HOURS LATER... THE FIRE HAS BEEN BEATEN BY THE STRATEGY OF THE FOREST SERVICE...

OH, BROTHER, I'M A WEARY MAN! WHAT NOW, OSBORNE?

GOT TO BACK-TRACK TO THE FIRE SPOT AND FIND SOME CLUE AS TO HOW THE BLAZE STARTED!

CLUE? CAN YOU FIND CLUES IN THE ASHES WHERE THE FIRE PASSED OVER?

AND HOW! CIGARETTE STUBS, CANDLE TALLOW, TRIFLING LITTLE THINGS... BUT PLENTY B.G. ENOUGH FOR US! COME ALONG AND SEE!

SAY! HERE'S SOMETHING... A FLOCK OF HALF-BURNT MATCHES! AND THIS AREA ISN'T A CAMPERS' SITE! THIS FIRE WAS NO ACCIDENT! IT WAS A TOUCH-OFF... INCENDIARY WORK!

I'VE GOT SOMETHING! TRACKS! LOOK LIKE BOOTS!

GOOD WORK! I'LL BUILD UP PLASTER OF PARIS CASTS OF THEM!

NOTICE THOSE PUNCTURES? I'D SAY THEY WERE FROM HOBNAILS!

HOBNAILS HAVE AN IDENTIFYING PATTERN, ALMOST LIKE FINGER-PRINTS! IF WE CAN MATCH THOSE MARKINGS WE'LL HAVE A CHANCE TO NAB OUR FIREBUG!

SPEAKING OF FIREBUGS, HAVE YOU EVER OBSERVED ONE WATCHING A FIRE? HIS FACE LIGHTS UP, HIS EYES STARE... LIKE A HYPNOTIZED PERSON! I KNOW... BECAUSE I SAW ONE JUST A FEW HOURS AGO!

WHA-AT? WHO?

THE MAN YOU CALLED NEIL GAGE... HANDYMAN FOR THE BRUFF RANCHHOUSE!

GAGE? COULD BE! HE'S A NEWCOMER IN THIS SECTION... ONLY HERE A COUPLE OF WEEKS! HMM-M! LET'S CLEAN UP AND PAY A CALL ON MR. NEIL GAGE!

NEIL, YOU SHOULDN'T HAVE GONE! YOU KNOW WHAT HAPPENS! DID ANYONE SEE YOU?

EVERYBODY WAS TOO BUSY! MARY, YOU SHOULD HAVE SEEN THAT FIRE! ALL THOSE BIG TREES... BURNING... DYING...

IT WASN'T A PRETTY SIGHT, I ASSURE YOU, GAGE!

THAT COSTUME! BATMAN! YOU'RE BATMAN!

YOU'RE NOT GOING TO ARREST ME! YOU'RE NOT GOING TO SEND ME BACK TO JAIL!

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BATMAN AND ROBIN

By BOB KANE

CONFRONTED BY BATMAN, ROBIN AND THE DISTRICT RANGER, NEIL GAGE, A RANCH HAND, SUSPECTED OF STARTING A FOREST FIRE, LAUNCHES A SURPRISE ATTACK...

DON'T BE A FOOL, GAGE, YOU'RE NOT GOING ANYWHERE TILL YOU ANSWER SOME QUESTIONS!

HE'LL STAY!

THESE BOOTS DON'T MATCH THE CAST!

HE MAY HAVE CHANGED HIS BOOTS WHEN HE CAME BACK AFTER TOUCHING OFF THE FIRE! SEARCH HIS ROOM!

BATMAN, LISTEN! YOU DON'T UNDERSTAND! NEIL WAS ONCE A PYROMANIAC BUT HE'S NOT NOW! HE'S FIGHTING IT... HE'S FIGHTING HARD...

DID YOU SERVE A JAIL SENTENCE FOR ARSON?

YES, I GOT CAUGHT AT THE VERY FIRST FIRE I EVER STARTED! MAYBE THE MANIA DID GET OUT OF CONTROL THAT ONCE ... BUT I'M LICKING IT NOW...

IT WAS TORTURE AT FIRST, BUT IT WAS WORTH IT... TO FEEL NORMAL... LIKE OTHER PEOPLE! WHEN THEY PAROLED ME HERE, MR. BRUFF WAS SWELL TO ME. I...

BRUFF KNEW YOU WERE A PAROLED PYROMANIAC WHEN HE HIRED YOU?

THAT'S RIGHT!

UNCLE CHARLEY!

GO TO YOUR ROOM, MARY! WE MEN HAVE THINGS TO TALK OVER! BATMAN, I'M CHARLEY BRUFF... THIS IS MY HOUSE GUEST MR. ROGER KALE, HERE ON BUSINESS! LET'S GET DOWN TO CASES...

BOOTS, YOU MEAN! THE HOBNAILS MATCH PERFECTLY WITH THE CAST OF PRINTS MADE AT THE FIRE SPOT! YOU'RE UNDER ARREST, NEIL GAGE!

BUT... WORRY, NEIL! I DIDN'T DO IT! ANYBODY COULD'VE WORN MY BOOTS..

I'LL GET YOU OUT OF THIS!

ANSWERING YOUR QUESTION OF BEFORE, BATMAN... YES, I KNEW NEIL WAS A PAROLED PYROMANIAC WHEN I HIRED HIM...

BUT WHY A PYROMANIAC? A PAROLED THIEF, YES, BUT A PYROMANIAC... IN A FOREST... WHERE FIRE IS A TEMPTATION...??

HE SAID HE WAS TRYING TO FIGHT IT... I... BLAST IT... I DON'T HAVE TO APOLOGIZE TO YOU! I HAD MY REASONS FOR HIRING HIM!

BUT WHAT REASONS? I WONDER IF YOU FIND IT CONVENIENT TO HAVE A PYROMANIAC HERE? AND IF SO... WHY?

BATMAN! GAGE... GOT AWAY... SOMEBODY SLUGGED ME FROM BEHIND! I FOUND THESE WHEN I CAME TO!

THE NECKLACE MARY BRUFF WAS WEARING! SHE'S HELPED HIM ESCAPE!

TWO OF THE HORSES ARE GONE! THEY'VE MADE FOR THE WOODS... SAY, WHERE ARE YOU OFF TO?

TO PHONE FOREST SERVICE HEADQUARTERS! WITH A PYROMANIAC LOOSE IN THE FOREST, WE MAY HAVE AN EPIDEMIC OF FIRES!

BATMAN AND ROBIN

WHILE BATMAN WONDERES WHY CHARLEY BRUFF, A RANCHER, SHOULD HIRE GAGE, A PAROLED PYROMANIAC SUSPECTED OF INCENDIARY WORK, GAGE ELUDES ARREST... HIS ESCAPE APPARENTLY EFFECTED BY MARY BRUFF, THE RANCHER'S NIECE...

IF GAGE'S MANIA GETS OUT OF CONTROL, NOT EVEN MARY BRUFF CAN STOP HIM! WARN THE TOWN... HAVE THEM READY FOR ANY EMERGENCY...

IS THE TOWN IN ANY POSSIBLE DANGER?

IS IT? IT LIES RIGHT AT THE FOOT OF THE MOUNTAIN... ONE BIG FIRE COULD BURN THAT TOWN RIGHT OFF THE MAP!

NIGHTFALL, AT FOREST SERVICE HEAD-QUARTERS... EVERYONE IS TENSE... WAITING... WAITING...

HOW'S THE HUMIDITY?

LOW! IT'S A CLASS 7 DAY! THAT'S BAD FIRE WEATHER! IF GAGE STARTS A BLAZE NOW...

SMOKE! TWO SMOKES!

THE RAT DID IT!

EMPLOYING THE ROTARY FOREST FIRE FINDER, OSBORNE SWIFTLY PLACES THE FIRE POINTS ON THE PANORAMIC PHOTO-GRAPHS...

ONE SMOKE IN THE CANYON! IT'S HAPPENED! CALL THE MAYOR! ALL STORES MUST CLOSE! EVERY ABLE-BODIED MAN, WOMAN AND BOY MUST REPORT FOR FIRE-FIGHTING!

A FOREST SERVICE PLANE TRANSPORTS "SMOKE JUMPERS" TO THE "HOT SPOTS"...

LIKE MODERN PARA-TROOPERS DROPPING BEHIND ENEMY LINES, THEY "HIT THE SILK"...

CAMPAGNING AGAINST THE FLAMES WITH MILITARY TACTICS, OSBORNE SETS UP FIELD HEADQUARTERS, DIRECTING THE GATHERING TOWNSPEOPLE...

YOU TAKE YOUR MEN HERE AND WORK FORWARD... YOU GET A CREW AND START A BACKFIRE AT THIS POINT...

BATMAN AND ROBIN TOO, PITCH IN, WHEN...

I HEARD A YELL... LISTEN! THERE IT IS AGAIN!

IT'S COMING FROM THAT HUNTING LODGE! SOMEONE'S TRAPPED IN THERE!

HELP! HELP!

THE DOOR WON'T OPEN!

THEN WE'LL BUST IT OPEN!

GOLLY! IT'S...

MARY BRUFF... AND NEIL GAGE!

CRASH!

BATMAN AND ROBIN

WHILE A FOREST FIRE RAGES, BATMAN AND ROBIN FIND IMPRISONED INSIDE A BLAZING HUT, MARY BRUFF AND NEIL GAGE, A PAROLED PYROMANIAC - SUSPECTED OF STARTING THE FIRE HIMSELF.

MARY BRUFF... AND NEIL GAGE! BUT I THOUGHT HE...

NO TIME FOR EXPLANATIONS NOW, ROBIN! THOSE FLAMES WON'T WAIT!

by BOB KANE

RUN! THERE'S A CLEAR LANE OVER THERE! RUN! RUN!

MARY! LOOK OUT!

OHHH!

CRASH!

OH, NEIL, I MIGHT HAVE BEEN...

YES, MARY, I KNOW! FOR A MINUTE THERE I... DARLING, I NEVER WANT TO SEE A FIRE AGAIN! NEVER!

NEIL, LOOK! THE WHOLE MOUNTAIN-SIDE'S BURNING! THOSE FLAMES... UGH! THEY'RE EATING AWAY EVERY LIVING THING... GRASS... TREES...

AND THOSE OLD TREES... LIKE DYING GIANTS... I'LL NEVER SET ANOTHER INCENDIARY FIRE, MARY... NEVER AGAIN!

I FIGGERED WATCHING TREES BURN WOULD CURE YOU! IT CURED ME, TOO!

UNCLE CHARLEY! CURED... YOU, TOO... ??

YOU MEAN YOU WERE A PYROMANIAC ONCE?

SURE, WHEN I WAS ABOUT NEIL'S AGE... BUT I COULDN'T TELL THAT TO YOU RIGHT OUT, COULD I?

GUESS NOT! NEIL, DID YOU SET THESE FIRES?

NO... BUT I KNOW WHO'S BEHIND THEM - MR. BRUFF'S HOUSE GUEST... KALE!

WHILE I WAS BEING TAKEN AWAY BY OSBORNE, SOMEBODY HIT ME OVER THE HEAD. I CAME TO IN THE HUNTING LODGE... WITH MARY BESIDE ME!

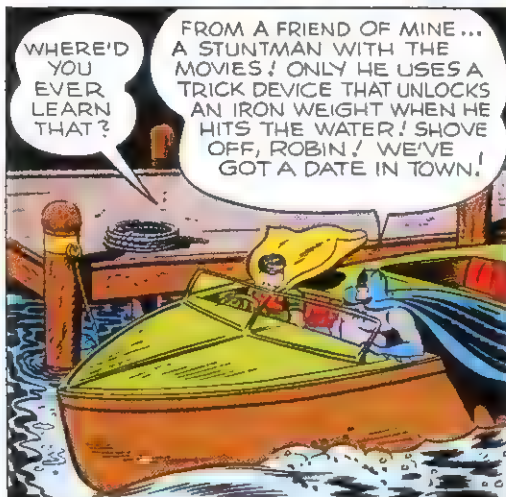
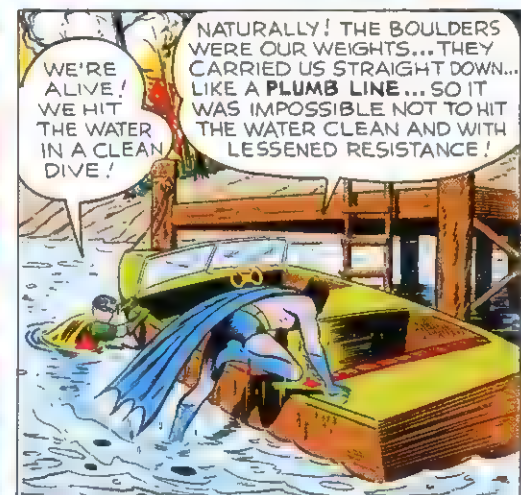
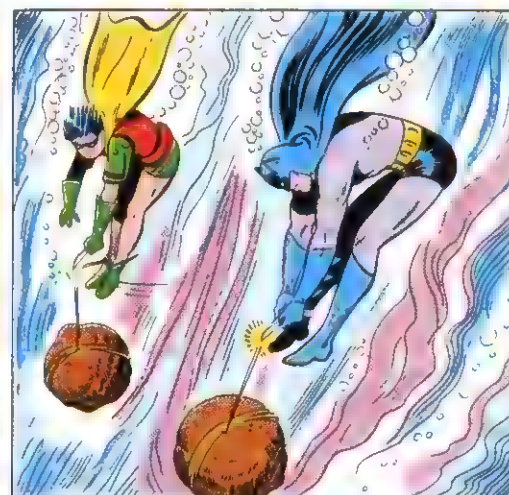
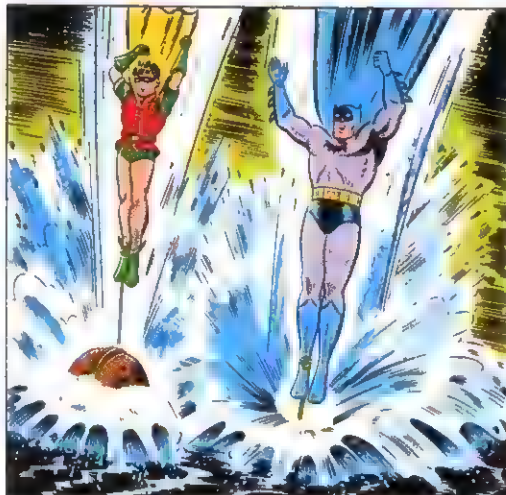
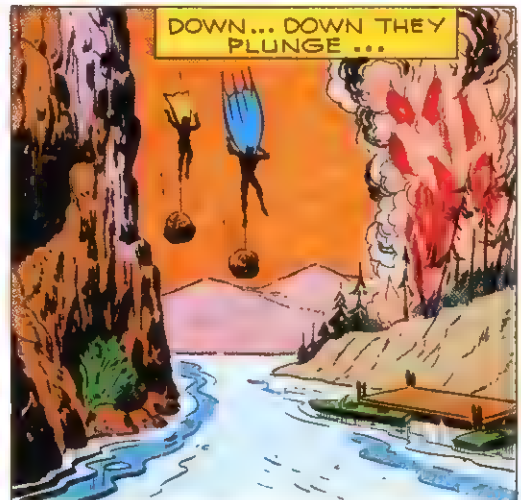
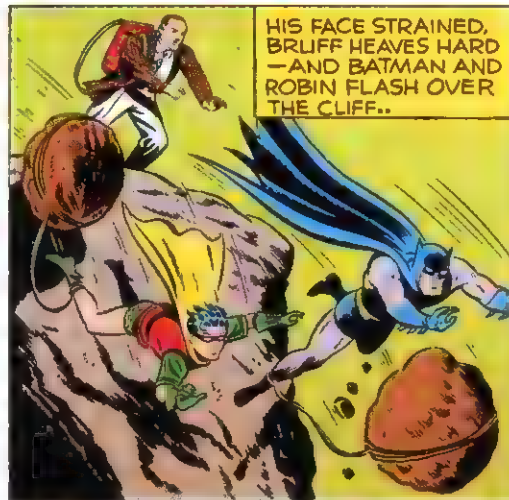
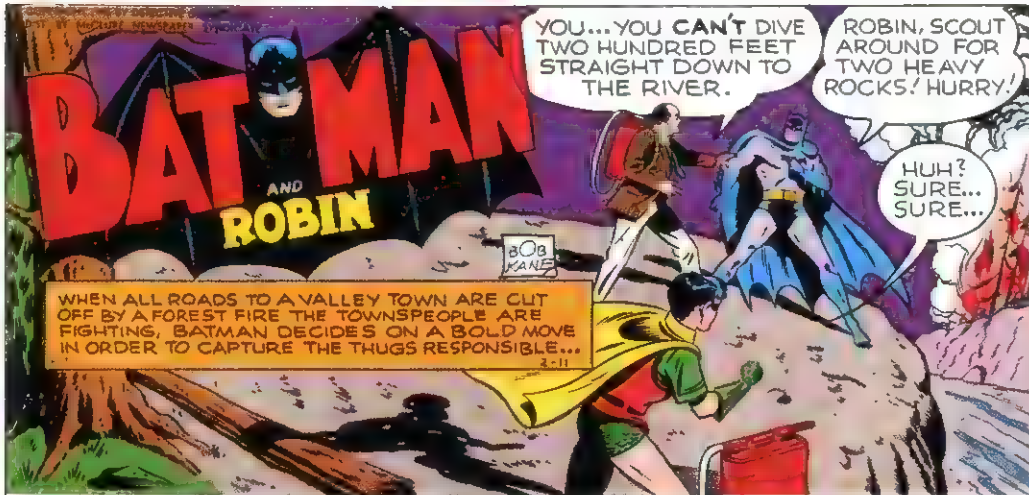
KALE'S MEN KIDNAPED ME TO MAKE IT SEEM AS THOUGH I CLUBBED THE RANGER AND FREED NEIL! KALE BOASTED NEIL WOULD BE BLAMED FOR THE FIRE... THAT THE FIRE WAS A DIVERSION TO EMPTY THE TOWN...

DIVERSION! TOWN! OF COURSE! IT'S AN OLD STALL, BUT THIS FOREST FIRE TRICK IS A NEW TWIST! MR. BRUFF, CAN ROBIN AND I GET TO TOWN FAST?

THE FIRE'S BLOCKED ALL ROADS... ONLY WAY IS BY THE RIVER, BUT THAT'S IMPOSSIBLE! I'LL SHOW YOU!

THERE ARE MOTOR BOATS ON THAT LANDING BELOW... BUT THE RIVER IS TWO HUNDRED FEET DOWN! NO MAN COULD MAKE THAT DIVE AND LIVE!

THAT'S WHERE YOU'RE WRONG! ROBIN AND I WILL MAKE THAT DIVE... AND LIVE!



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BATMAN AND ROBIN

WHILE TOWNSPEOPLE FIGHT A RAGING FOREST FIRE IMPERILING THEIR HOMES, THUGS ARE LOOTING THE DESERTED TOWN... WHEN BATMAN AND ROBIN SURPRISE THEM IN THE ACT...

WE'VE GOT THE JUMP ON 'EM, ROBIN!

YOU'RE ON YOUR OWN, ROBIN! KALE'S TRYING TO MAKE A RUN FOR IT!

HOLD ON, MISTER... YOU'RE GOING PAST A RED LIGHT!

BLAST YOU, BATMAN!

A LITTLE IRONICAL, ISN'T IT, MISTER... THAT A MAN WHO PLAYED AROUND WITH FIRE SHOULD BE PUT OUT BY WATER!

NEXT DAY... AFTER THE FOREST FIRE IS BEATEN, KALE CONFESSES...

YOU POSED AS A MEAT PACKER SO YOU COULD BE A GUEST ON BRUFF'S RANCH IN ORDER TO CHART A FIRE THAT WOULD ENDANGER THE TOWN...

YES, AND WHEN I LEARNED GAGE WAS A PAROLED PYROMANIAC, I KNEW HE'D MAKE A PERFECT "RED HERRING"...

ONE OF MY MEN STOLE GAGE'S HOB-NAIL BOOTS, SET THE FIRE AND LEFT INCRIMINATING FOOTPRINTS...

THEN, WHEN GAGE WAS ARRESTED, YOU KIDNAPED HIM AND MARY. WE'D THINK MARY FREED HIM BECAUSE SHE LOVED HIM... BUT MOST IMPORTANT - THE TOWNSPEOPLE WOULD BELIEVE A PYROMANIAC WAS AT LARGE!

RIGHT! WE KNEW THE WHOLE TOWN HAD TO TURN OUT BECAUSE A PYROMANIAC WOULD SET FIRES EVERYWHERE JUST FOR THE THRILL OF IT! IT ALMOST WORKED.

LUCKILY, I REMEMBERED THAT BANK HELD A LOT OF RICH RANCHERS' DEPOSITS!

LATER...

WE CAN'T THANK YOU ENOUGH... I WAS IN A MESS OF TROUBLE...

FORGET IT! YOU'RE ON THE RIGHT TRACK NOW. GOOD LUCK TO THE TWO OF YOU!

SO LONG, BATMAN AND ROBIN! THANKS FOR THE HELP! YOU'RE A TERRIFIC TEAM!

ARE YOU KIDDING? YOU FELLOWS RISK YOUR SKINS EVERY TIME A FIRE STARTS. YOU SAVE MILLIONS IN PROPERTY AND HUNDREDS OF LIVES. YOU'RE THE HOT BOYS... AND I DO MEAN HOT!

THEIR JOB DONE, BATMAN AND ROBIN ONCE AGAIN BECOME BRUCE WAYNE AND DICK GRAYSON...

S'MATTER, YOUNGSTER? WHY DON'T YOU USE A MATCH?

NOT ME! I'M PLAYING IT SAFE FROM NOW ON! IN A FOREST I LIGHT A FIRE INDIAN STYLE!

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BATMAN AND ROBIN

ALFRED, BUTLER EXTRAORDINARY TO BRUCE WAYNE AND DICK GRAYSON (BATMAN AND ROBIN), OFTEN REVEALS A SENTIMENTAL SIDE IN HIS PERSONALITY, FOR INSTANCE, WHILE STROLLING THROUGH THE PARK ONE DAY WITH DICK...

YOU SAY YOU'VE BEEN CORRESPONDING WITH YOUR FAVORITE NIECE WHOM YOU'VE NEVER SEEN?

QUITE CORRECT! THE EXPLANATION IS VERY SIMPLE...

KEEP OFF

BOB KANE

AS A CHILD VALERIE LIVED IN AUSTRALIA. WHEN SHE CAME TO ENGLAND TO ENROLL IN A PRIVATE SCHOOL, I HAD ALREADY DEPARTED FOR AMERICA! HOWEVER, HER LETTERS REACH ME REGULARLY! SHE'S TWENTY-TWO NOW! BY JOVE, SHE MUST BE A BLOND BEAUTY!

I SAY, DICK, IT'S GETTIN A BIT LATE! I MUST SEE ABOUT THE MARKET!

LOOK, GOITIE! "ALFRED BEAGLE"... AN' WHAT A CLASSY ADDRESS!

HE SPOKE LIKE A ENGLISH OIL OR A DOOK! AN' DIDJA HEAR HIM TALK ABOUT TH' MARKET? HE'S PROB'LY A BIG STOCK BROKER OR SOMEFIN'!

SO HE AIN'T NEVER SEEN HIS NIECE, EH? GOIT, YA THINK YA COULD MAKE LIKE A ENGLISH SASSIETY SKOIT?

CHAWMED, I'M SUAH! I SAY, REGGIE, WOULD YOU BE SO KIND AS TO ASSIST ME WITH MY TOMMY-GUN? HOW'S THAT, CHARLIE?

MEANWHILE, ALFRED SEES ABOUT THE MARKET...

HERE ARE THE VEGETABLES YOU ORDERED...

GROCERIES

RIGHTO!

LATER... A TELEGRAM ARRIVES...

BAD NEWS, ALFRED?

TERRIBLE, SIR! MY NIECE VALERIE HAS JUST ARRIVED IN GOTHAM CITY!

WHAT'S TERRIBLE ABOUT THAT?

I..I MIGHT AS WELL CONFESS! VALERIE KNEW I'D BEEN A BUTLER IN ENGLAND, BUT SINCE THEN I TOLD HER I'D BECOME AN INDUSTRIAL MAGNATE HERE IN AMERICA!

NOT THAT I MEAN TO BELITTLE BUTTLING... BUT I JUST WANTED TO BE IMPORTANT IN HER EYES... AND NOW SHE'LL KNOW THE TRUTH!

HM-MM!

STILL LATER...

PLENTY O'DOUGH IN THIS JERN! ALL RIGHT! GOIT, GO INTA YER ACT.

RR-RIINGG

WON'T YOU COME IN, PLEASE! THE MAWSTER HAS BEEN EXPECTING YOU!

DEAH, DEAH UNCLE ALFRED!

VALERIE, MY DARLING!

BATMAN AND ROBIN

ALFRED, THE WAYNE BUTLER, IN HIS LETTERS TO AN ENGLISH NIECE HE HAS NEVER SEEN, HAS PICTURED HIMSELF AS BEING WEALTHY, SO WHEN A LADY SWINDLER, IMPERSONATING THIS NIECE, ARRIVES — THINGS BEGIN TO HAPPEN ...

DEAH, DEAH UNCLE ALFRED! AT LONG LAST!

AHEM... YES, VALERIE... AT LAST I CAN LOOK AT YOU! YOU'RE LOVELY, MY GIRL... AHEM...

WHY, UNCLE ALFRED, YOU OLD FLATTERER, YOU!

GULP... AH... BRUCE, TAKE THE YOUNG LADY'S WRAP... I'LL WISH TO CONSULT YOU ABOUT DINNER!

YES, SIR!

SIR, IT'S JOLLY SPORTING OF YOU TO ALLOW ME TO PLAY THE MAWSTER OF THIS HOUSE, I...

YOU CAN'T LET YOUR FAVORITE NIECE DOWN, CAN YOU?

ERHUM... SO YOU CAME FROM ENGLAND TO DO A SCREEN TEST FOR A HOLLYWOOD PRODUCER?

YES, IF BAD PUBLICITY DOESN'T SPOIL EVERYTHING! UNCLE, I'M IN A NASTY JAM! A PASSENGER'S JEWELS WERE BURGLAR ON SHIPBOARD! THEY NEVER DID CATCH THE THIEF!

BUT A CHAP NAMED HIGGINS, BY PHOTOGRAPHIC TRICKERY, FAKED A PICTURE OF ME SUPPOSEDLY STEALING THOSE JEWELS! HE WANTS TEN THOUSAND DOLLARS, OR HE'LL GO TO THE COPS! BAD PUBLICITY WOULD RUIN MY SCREEN CHANCES, SO I AGREED!

I TOLD HIM I'D GET THE DOUGH FROM A RICH UNCLE — YOU, UNCLE ALFRED!

BEG PARDON, BUT THERE ARE TWO POLICEMEN OUTSIDE...

(COUGH-SPLUTTER) TEN THOUSAND DOLLARS... ME... (COUGH) ... POLICE... OH... OH-OH!

SERGEANTS STONE AND MADDEN! LARCENY DIVISION!

PLE-EASE! YOU CAWN'T ARREST HER! SHE'S SO YOUNG... SO...

BUT, UNCLE, I TOLD THESE MEN ABOUT HIGGINS! THEY'RE TO CATCH HIM ACCEPTING THE MONEY, ARREST HIM FOR BLACKMAIL, AND FORCE THE TRUTH FROM HIM! I'LL GET FAVORABLE PUBLICITY, THEN!

YOUR NIECE IS TO MEET HIM IN A SHACK ON A SCRAP YARD AT TWELFTH AND DOCK STREET. THAT PLACE IS ALWAYS DESERTED AT NIGHT! ALL WE NEED NOW IS THE BAIT... THE TEN GRAND!

OH... OH... YES! (GULP) THE MONEY! I'LL BE RIGHT BACK...

AND, OF COURSE, IT IS THE "BUTLER" WHO SUPPLIES THE CASH...

JOLLY GOOD OF YOU TO DO THIS, SIR...

NOT AT ALL, ALFRED!

BUT AFTER THE VISITORS LEAVE...

DICK, WHY SHOULD A GIRL FRESH FROM ENGLAND SAY DOUGH INSTEAD OF MONEY... OR COPS INSTEAD OF POLICE!

SAY... YOU DON'T THINK SHE...

I THINK BATMAN AND ROBIN OUGHT TO TAKE A SHORT CUT TO THAT PAYOFF SPOT AND SEE THAT ALFRED ISN'T BEING MADE A CHUMP!

WITH YOUR TEN THOUSAND! DON'T FORGET THAT!

BATMAN AND ROBIN

UPON THE ARRIVAL OF THE "NIECE" TO WHOM ALFRED HAD WRITTEN BOASTING OF GREAT WEALTH, BRUCE ALLOWS ALFRED TO PLAY "MASTER" WHILE HE PLAYS "BUTLER," BUT, SUSPECTING THE "NIECE" IS A PHONY, BRUCE CHANGES TO THE ROLE OF BATMAN...

THIS IS IT... WHERE THE GIRL IS SUPPOSED TO PAY A BLACKMAILER TEN THOUSAND DOLLARS FOR A FAKED PIX SHOWING HER STEALING JEWELS...

SO SHE SAYS!

SCRAP METAL YARD

GOITIE'LL BE HERE WIT' THE CHUMP SOON AN'... YIPE! BATMAN AN' ROBIN!

OH-OH! TOUGH BREAK, ROBIN! WE'RE SPOTTED!

I DON'T KNOW HOW YOU CAUGHT ON, BUT YOU AIN'T GONNA SPERLIT FER ME AN' GOIT!

YOW! DIG ME A FOXHOLE!

COF!

NOW WE'VE GOT... OHH!

YOU GOT LUMPS!

MAIN SWITCH

THAT ELECTRO MAGNET DID IT BETTER'N I COULDA! AH, HERE COMES GOITIE! I'LL FIX DESE LUGS AFTER WE PULL THE SWINDLE!

H'YA, GOIT! IS YER "UNCLE" ALL SET FER A FAST SHUFFLE?

SURE! MOOCHAN' HUNK MAKIN' LIKE COPPERS CINCHED IT! SH-H! HERE HE COMES NOW! GO INTO YER ACT!

THERE IT IS, MR. HIGGINS! TEN THOUSAND DOLLARS! NOW, THAT PHOTOGRAPH NEGATIVE, PLEASE...

SURE, BABE, SURE... AN' YER GETTIN' IT CHEAP!

CAD! BOUNDER!

HIGGINS, YOU'RE UNDER ARREST FOR BLACKMAIL!

COPPERS! YA DOUBLE-CROSSIN' SKOIT!

I'LL HAVE TO TAKE THIS MONEY ALONG! EVIDENCE! EXHIBIT A! OFFICIAL! YOU'LL GET IT BACK IN A FEW DAYS! I'LL GIVE YOU, A RECEIPT!

THAT'S GENEROUS OF YOU!

ALSO GENEROUS OF YOU TO TOSS US NEAR A PILE OF OLD RAZOR BLADES AND TIN CANS! YOU'D BE SURPRISED HOW WELL THEY CUT ROPES!

BATMAN AND ROBIN

TO IMPRESS A VISITING NIECE (ACTUALLY AN IMPOSTOR), ALFRED THE BUTLER SWITCHES ROLES WITH HIS WILLING EMPLOYER, BRUCE WAYNE, BUT BRUCE, SUSPECTING THE NIECE IS A FRAUD, FORESTALLS THE SWINDLE IN HIS ROLE AS BATMAN...

BATMAN AN' ROBIN! THEY'RE WISE TO US! "UNCLE" ALF KNEW OUR PLAY ALL ALONG AND GOT THEM IN ON IT! WE'RE THE CHUMPS!

SHADDUP, GOITIE! FEED 'EM LEAD, YOU GUYS!

BOB KANE

3-18

"WISE... PLAY... CHUMPS... GOITIE...?!! SHE'S NOT MY NIECE AT ALL! OH... MY WORD!"

SPRINGY LITTLE GUY, AREN'T I?

NN-NGG!

OOF!

SWINDLERS LIKE YOU HAVE A GREAT FUTURE- IN SING SING!

IT TAKES A DAME TO SHOW YOU MEN HOW TO DO THINGS! PLUG 'EM NOW, CHARLIE, WHILE YA GOT TH' CHANCE!

SUDDENLY, SOMETHING SWINGS OVER THE HOODLUMS... AND THEY DEFLY THE LAWS OF GRAVITY!

HEY!

WE'RE FLYIN' UP!

UP... UP TO THE POWERFUL ELECTRO-MAGNET WHICH TUGS AT KEYCHAINS, SHOE NAILS, BRASS KNUCKLES, BELT BUCKLES, AND OTHER METALS ON THEIR PERSONS!

OOOH! I CAN'T LOOK!

LEMMIE DOWN!

ALFRED!

QUITE! I DECIDED TO GATHER A LITTLE SCRAP FOR THE LOCAL GAOL!

LATER... AFTER THE SWINDLERS ARE IN "GAOL"...

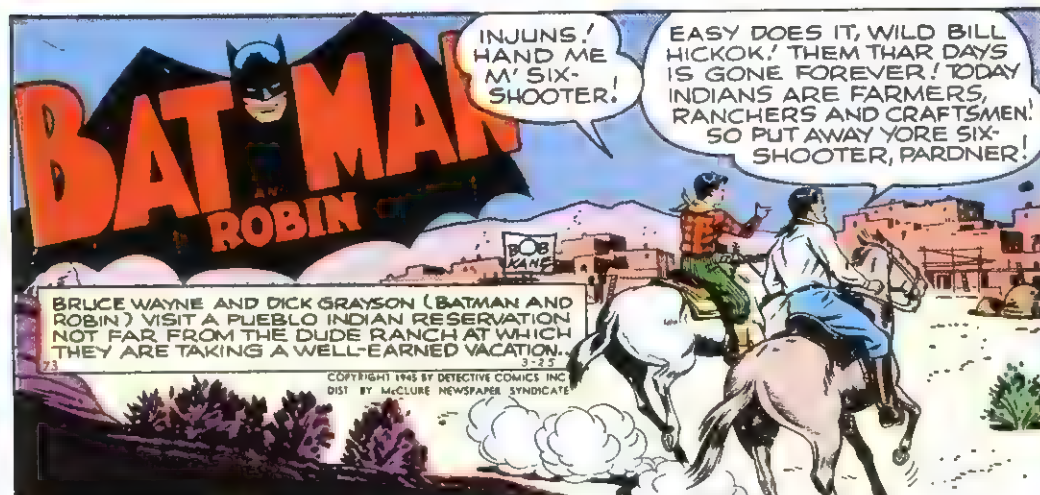
FORGIVE ME, SIR, IF I'M NOT MYSELF TONIGHT! NOT SEEING MY REAL NIECE WAS A DISAPPOINTMENT! I SHALL RETURN TO MY DUTIES AND SERVE DINNER

I SAY... WHAT IS THIS, SIRS...?

THE DAY ISN'T OVER YET, ALFRED! YOU STARTED OUT THIS MORNING AS MASTER, AND I AS BUTLER... SO WE MAY AS WELL FINISH IT THAT WAY! DINNER IS SERVED, SIR!

OH... SIRS!

GOOD APPETITE, SIR!



BATMAN
AN
ROBIN


INJUNS! HAND ME M' SIX-SHOOTER!

EASY DOES IT, WILD BILL HICKOK! THEM THAR DAYS IS GONE FOREVER! TODAY INDIANS ARE FARMERS, RANCHERS AND CRAFTSMEN! SO PUT AWAY YORE SIX-SHOOTER, PARDNER!

BOB KANE

BRUCE WAYNE AND DICK GRAYSON (BATMAN AND ROBIN) VISIT A PUEBLO INDIAN RESERVATION NOT FAR FROM THE DUDE RANCH AT WHICH THEY ARE TAKING A WELL-EARNED VACATION.

3-25
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THAT COMMUNITY HOUSE ALMOST LOOKS LIKE A SKYSCRAPER!

MODERN SKY-SCRAPERS COPIED THEIR SETBACK ARCHITECTURE FROM PUEBLOS BUILT BY INDIANS CENTURIES AGO!



WHY DO THEY HAVE THOSE POTS ON THE CHIMNEYS?

AN OLD PUEBLO CUSTOM! ORIGINALLY THE INDIANS PUT THEM THERE TO SCARE CONQUISTADORS, WHO MISTOOK THE POTS FOR WARRIORS!

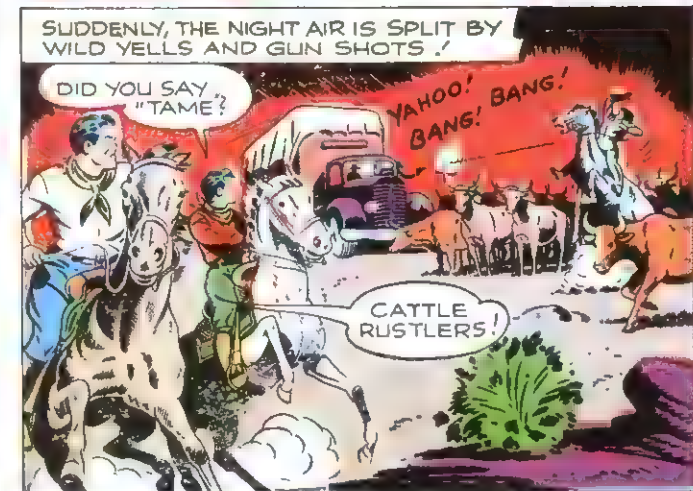


BRUCE AND DICK WATCH AN INDIAN PRIEST PERFORM THE AGE-OLD SNAKE DANCE TO BRING RAIN TO PARCHED WHEAT FIELDS...



AS NIGHT FALLS...

IF YOU WANT TO, WE CAN COME AGAIN... BUT MAYBE IT WAS TOO TAME FOR YOU, WILD BILL...



SUDDENLY, THE NIGHT AIR IS SPLIT BY WILD YELLS AND GUN SHOTS!

DID YOU SAY "TAME"?

YAHOO! BANG! BANG!

CATTLE RUSTLERS!



A LOOK AT BATMAN AND ROBIN MAY THROW A LITTLE PANIC INTO THOSE RUSTLERS!

-YOU HOPE!



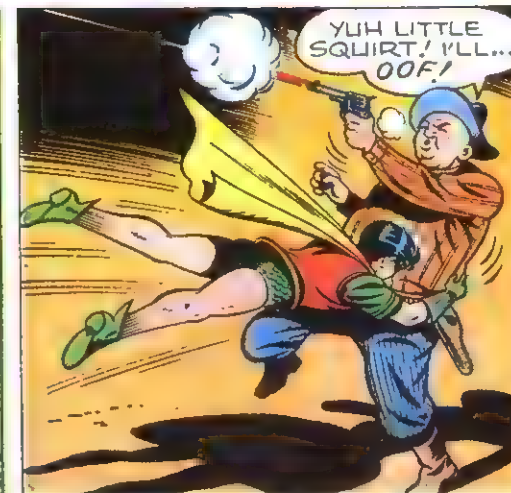
NAIL THAT ONE, ROBIN! I'LL TACKLE THE OTHER POLECAT!

CHECK!



BATMAN!

SMALL WORLD, ISN'T IT?



YUH LITTLE SQUIRT! I'LL... OOF!



THEN IT HAPPENS! AN INDIAN, SEEING BATMAN MASKED, MISTAKES HIM FOR A RUSTLER!

HA! EVIL THIEF!

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BATMAN AND ROBIN

BY BOB KANE

WHEN CATTLE RUSTLERS RAID AN INDIAN PUEBLO RESERVATION, BATMAN AND ROBIN ATTACK, BUT BATMAN, BEING MASKED, IS MISTAKEN BY AN INDIAN FOR A RUSTLER, AND IS CLUBBED DOWN.

SAY, WHAT'S THE IDEA?

BOY IN MASK, TOO!

LEGGO! YOU DON'T UNDERSTAND... OH!

UH! BOY FIGHT LIKE PANTHER!

CHIEF MONTAK! I BRING HOME A SORROWFUL BURDEN!

THEN THESE TWO SHALL PAY WITH THEIR LIVES FOR STEALING OUR CATTLE AND KILLING OUR BROTHERS! THE LAW SEEMS POWERLESS TO AID US! NOW WE MAKE OUR OWN LAWS!

OOH! I'D BETTER RUN AND GET JOHN RED FEATHER!

SEE, JOHN? WHAT'D I TELL YOU?

FATHER, STOP! THESE MEN ARE NOT RUSTLERS! THEY ARE BATMAN AND ROBIN!

DO INNOCENT MEN GO ABOUT WITH MASKS ON THEIR FACES, MY SON?

YOU DON'T READ THE WHITE MAN'S NEWSPAPERS OR YOU'D KNOW ABOUT THEM! THEY HUNT THIEVES, AS WE HUNT COYOTE AND MOUNTAIN LION!

THAT'S RIGHT! EVERYBODY KNOWS ABOUT BATMAN AND ROBIN!

LATER...

FORGET IT! IF I'D HAD AS MUCH TROUBLE AS THEY'VE HAD, I'D GET MAD, TOO! I GUESS WE OWE A LOT TO YOUR LITTLE FRIEND, FEATHER-FOOT!

AND HOW!

BY THE WAY, JOHN, I SAW YOU MAKE THAT TERRIFIC EIGHTY YARD RUN FOR A TOUCH-DOWN AGAINST TEXAS U FIVE YEARS AGO.

THANKS FOR THE MEMORY! THOSE WERE HAPPY TIMES... WELL... SHERIFF ALBY'S WAITING OUTSIDE.

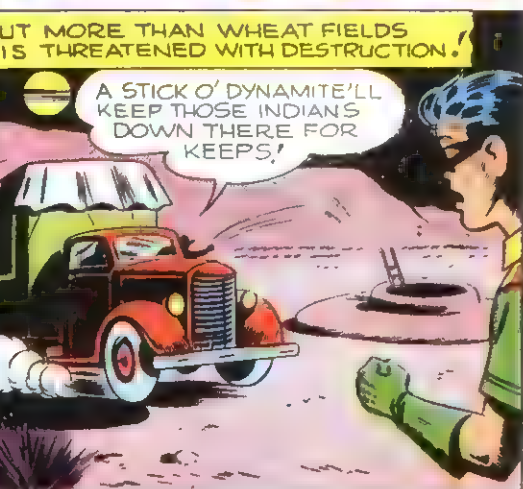
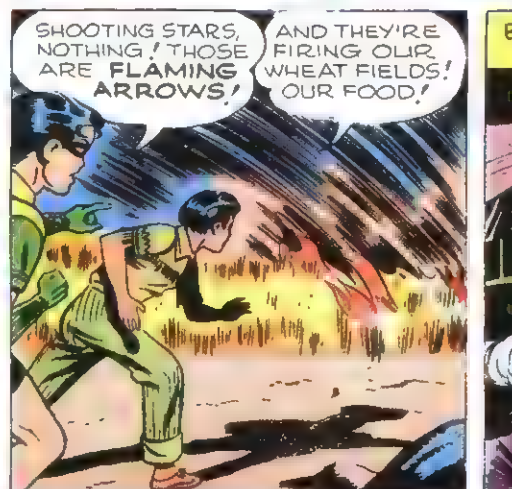
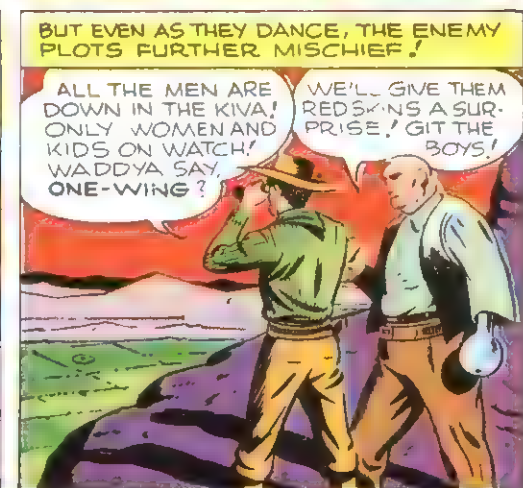
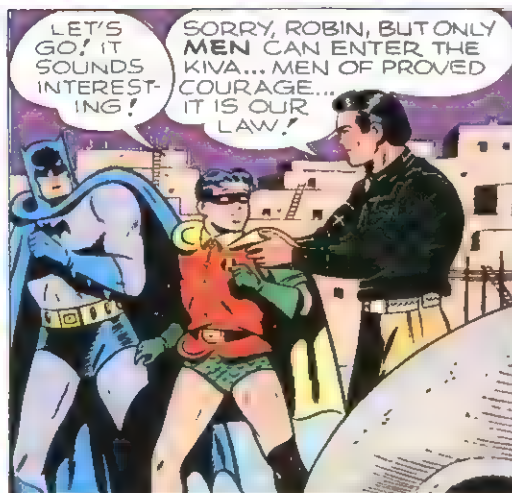
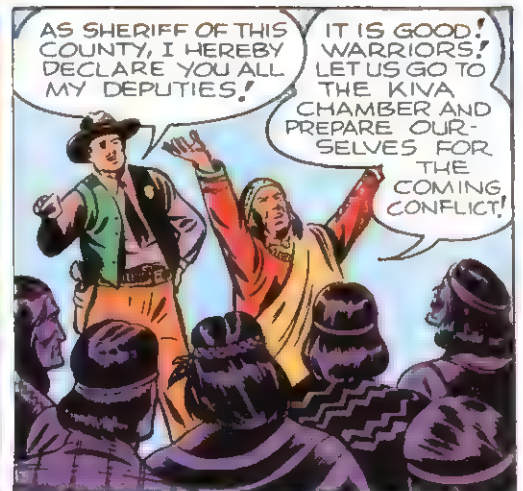
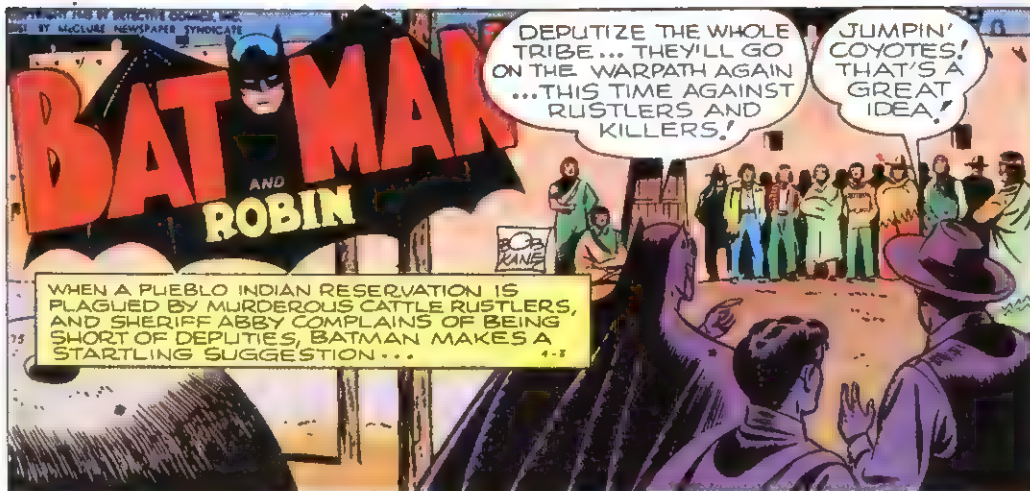
SHERIFF ALBY EXPLAINS...

TAIN'T LIKE THE OLD DAYS! TODAY A RUSTLER'S GOT A FAST TRUCK INTO WHICH HE LOADS THIRTY HEAD O' CATTLE AND SPEEDS AWAY AT FIFTY MILES AN HOUR! THE WAR TOOK MOST O' MY DEPUTIES, SO IT'S A TOUGH JOB PATROL-LIN' THIS BIG AREA.

DEPUTIES? YOU SHOULDNT HAVE ANY TROUBLE FINDING DEPUTIES!

WHAT DO YOU MEAN?

WHAT'S THE MATTER WITH THESE INDIANS? DEPUTIZE THE WHOLE TRIBE... THEY'LL GO ON THE WARPATH AGAIN... THIS TIME AGAINST RUSTLERS AND KILLERS!



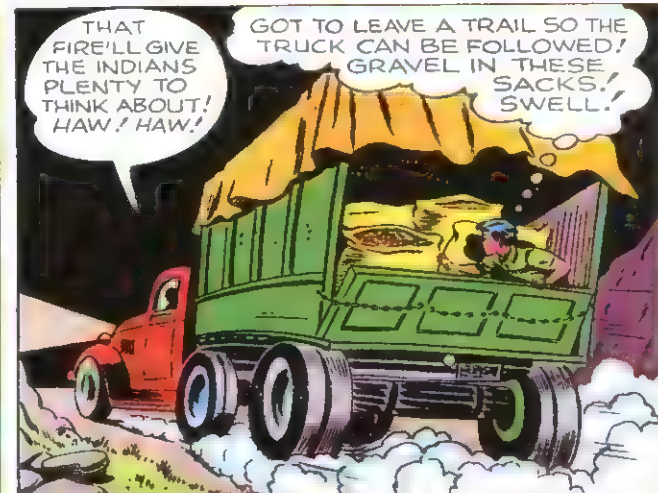
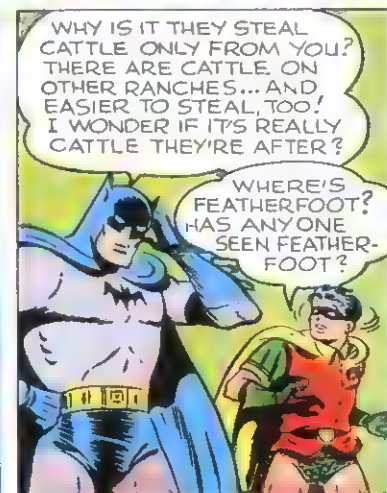
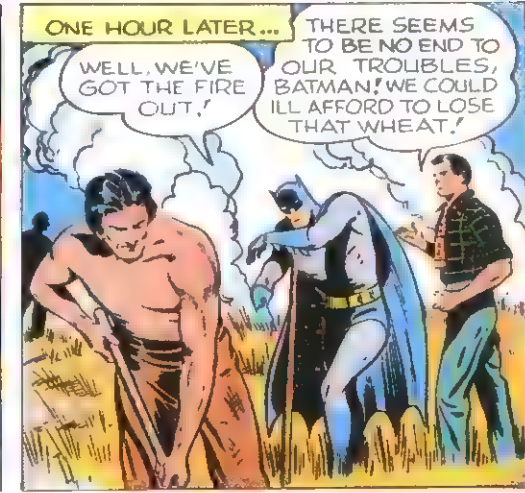
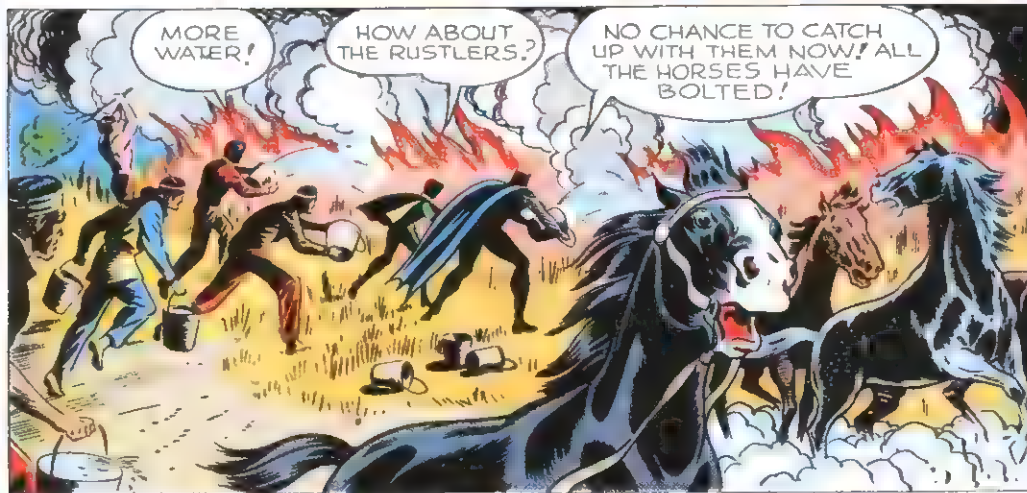
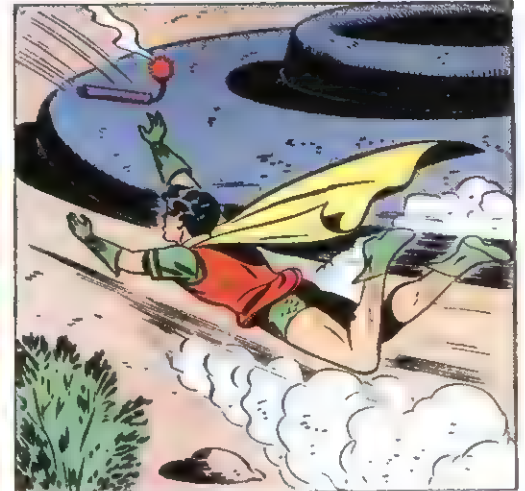
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BATMAN AND ROBIN

WHILE BATMAN AND THE PUEBLO INDIANS DISCUSS PLANS TO FIGHT CATTLE RUSTLERS WHO ARE PLAGUING THE RESERVATION, THE VILLAINOUS ONE-WING LEADS THE RUSTLERS IN A SURPRISE ATTACK...

THEY'LL BE BURIED FOR KEEPS WHEN THIS HITS 'EM!

DYNAMITE! AND BATMAN AND THE WHOLE TRIBE ARE DOWN IN THE KIVA UNDERGROUND CHAMBER!



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BATMAN AND ROBIN

WHILE BATMAN AND ROBIN HELP PUEBLO INDIANS SALVAGE THE RESERVATION'S WHEAT CROP SET ABLAZE BY ONE-WING AND HIS CATTLE RUSTLERS, YOUNG FEATHERFOOT STOWS AWAY IN THE RUSTLERS' TRUCK...

THE GRAVEL IN THESE SACKS WILL LEAVE A SWELL TRAIL FOR THE TRIBE TO FOLLOW!

LATER... BACK AT THE RESERVATION...

FEATHERFOOT'S GONE! KIDNAPED!

MORE LIKELY HE'S HITCHED A RIDE! LOOK... A LINE OF PEBBLES!

HE'S LEFT A TRAIL! GOOD THING HE PICKED THE KIND THAT SHINE IN THE DARK!

OKAY, JOHN RED FEATHER! CALL THE BRAVES TOGETHER, AND WE RIDE!

INDIANS ON THE WARPATH AGAIN... FOLLOWING A GLEAMING TRAIL IN THE MOONLIGHT!

THIS TRAIL GOES ROUND IN A CIRCLE! IT LEADS RIGHT BEHIND OUR PUEBLOS TO THE RUINS OF THE OLD CLIFF DWELLINGS!

NO WONDER THEY ALWAYS GOT AWAY! YOU'D FIGURE THEY'D TAKE TO THE MAIN ROAD—BUT ALL THE TIME THEY WERE RIGHT BEHIND YOU!

AND HERE'S THEIR HIDEOUT ENTRANCE! A NATURALLY CAMOUFLAGED OPENING IN THE CLIFF! MUST HAVE BEEN HIDDEN FOR CENTURIES TILL THE RUSTLERS FOUND IT!

THEY'RE IN THERE! I CAN MAKE OUT A TORCH! WE'LL TAKE THEM BY SURPRISE!

NO! THEY'D BE SURE TO HEAR US! IF WE COULD DIVERT THEIR ATTENTION, THAT RIVER FLOWS RIGHT INSIDE... A RAFT—THAT'LL DO IT!

LATER... A HASTILY CONSTRUCTED RAFT RIDES NOISELESSLY ON THE SWIFT RIVER...

LEMME GO!

HEY, ONE-WING... LOOK WHAT I FOUND HIDIN' ON THE TRUCK! AN INDIAN KID!

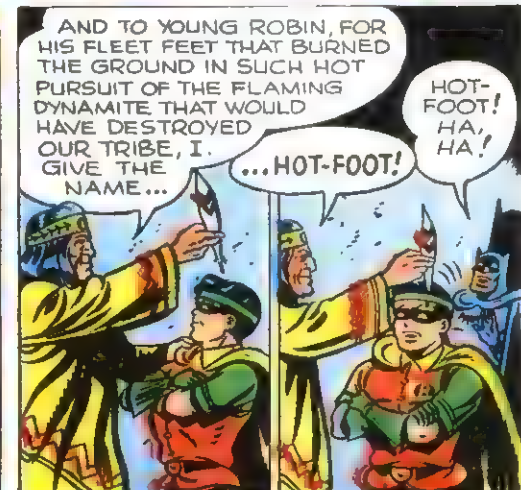
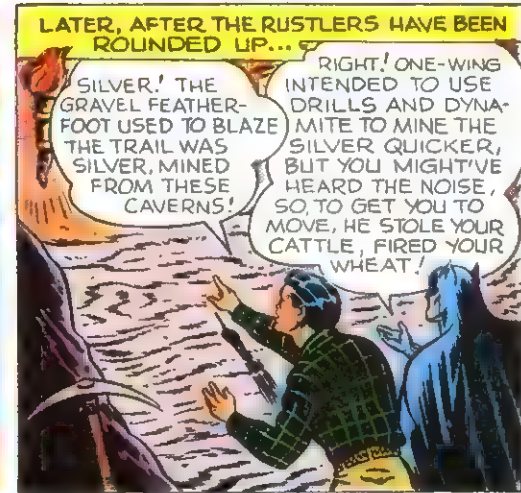
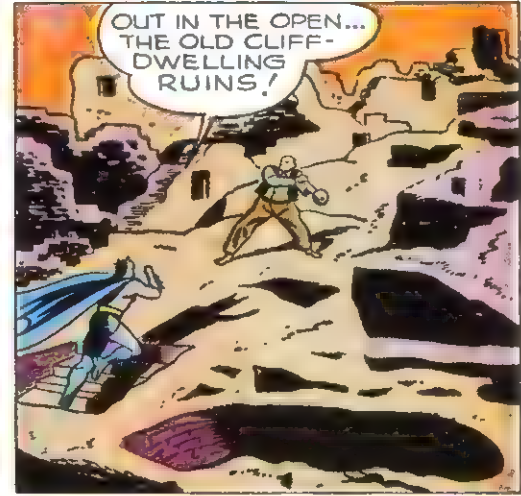
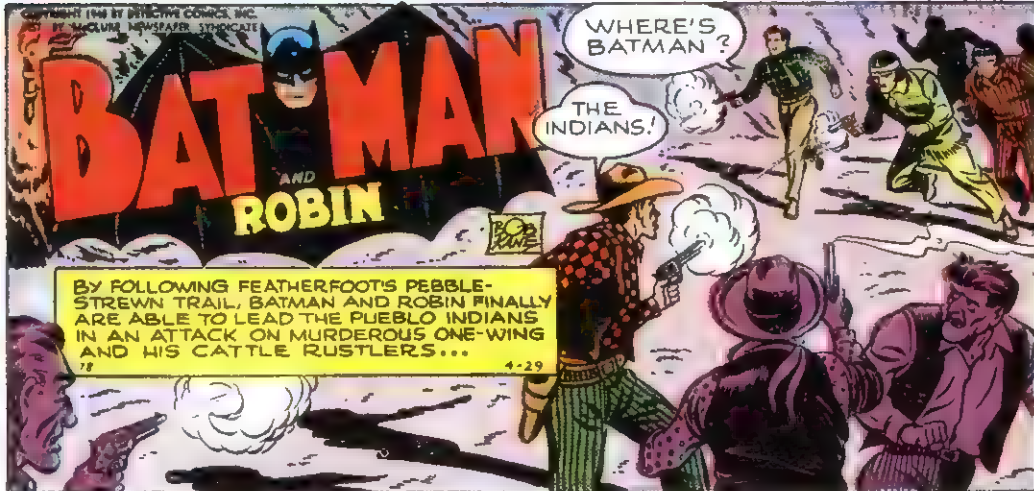
A HALF-PINT HERO... TRYIN' TO TIP OFF THE TRIBE ABOUT OUR HIDEOUT, EH?

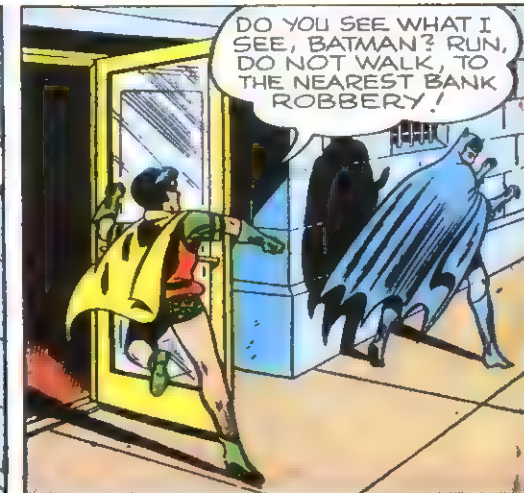
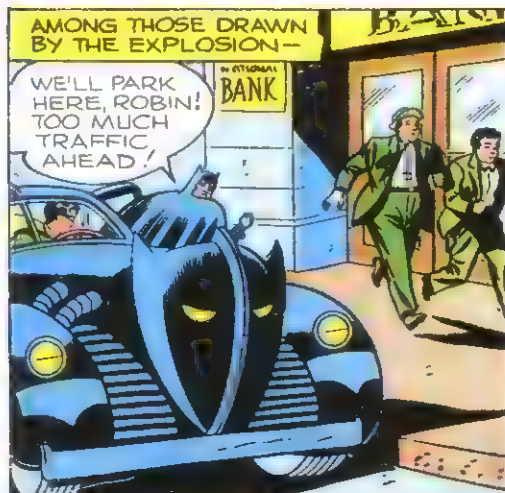
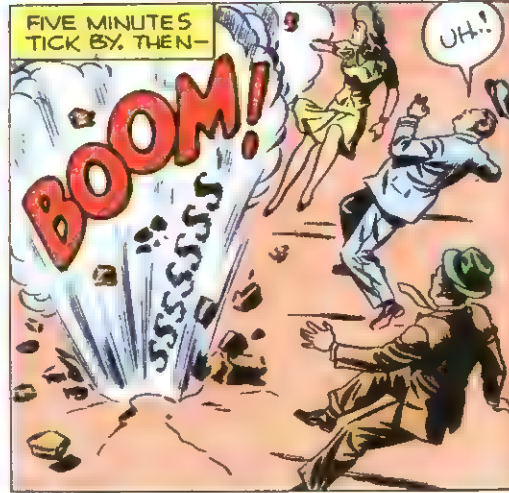
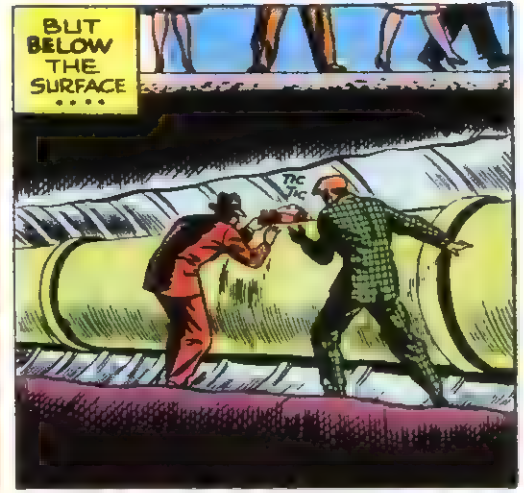
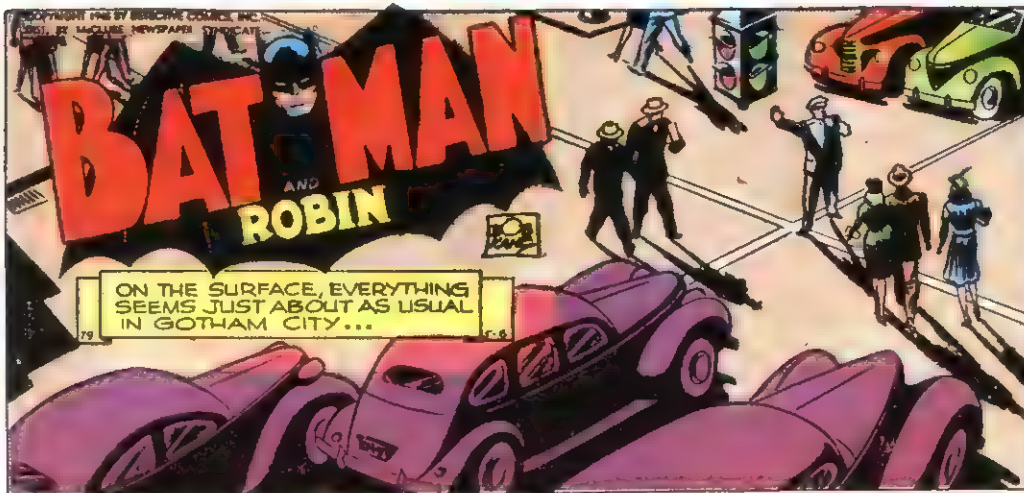
IT AIN'T GONNA BE EASY TALKIN'... WITH A CRACKED SKULL!

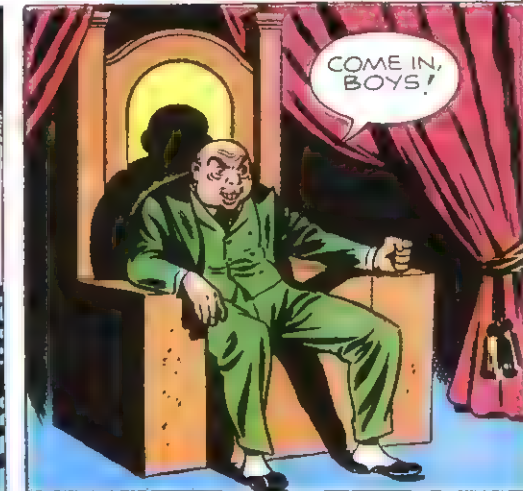
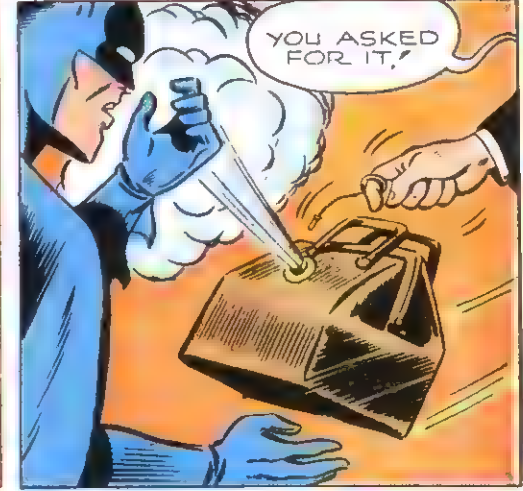
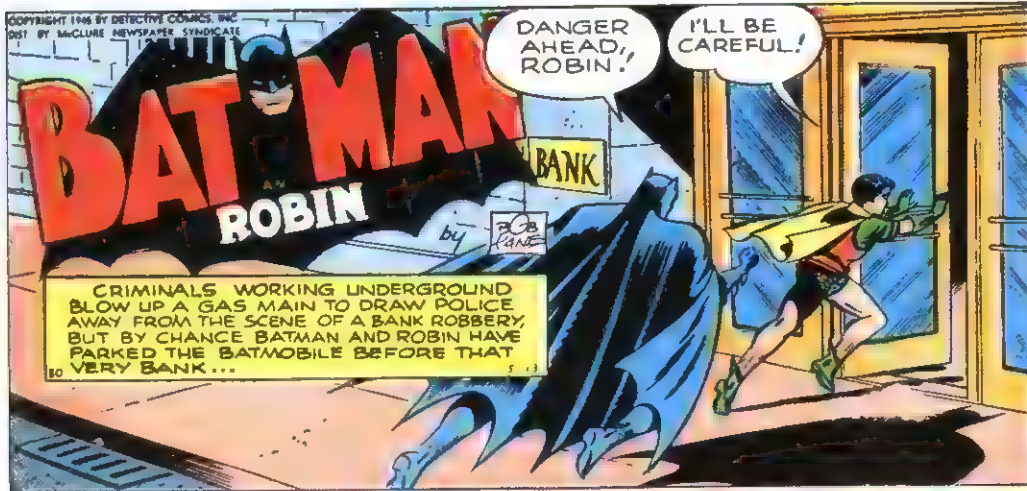
BATMAN! DON'T STAND THERE, YOU GUYS! FILL 'IM FULLA LEAD!

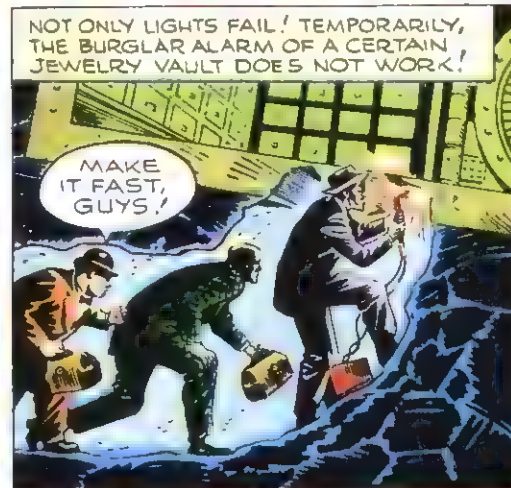
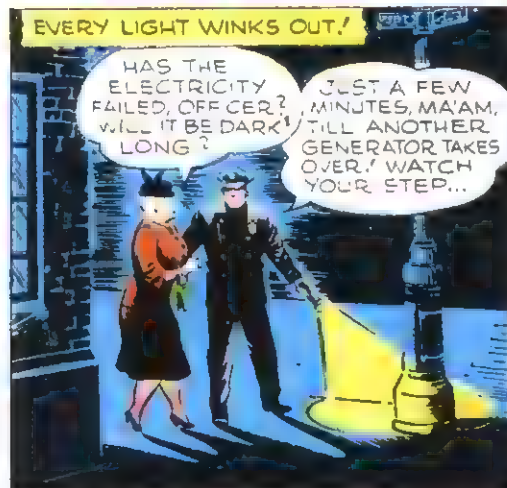
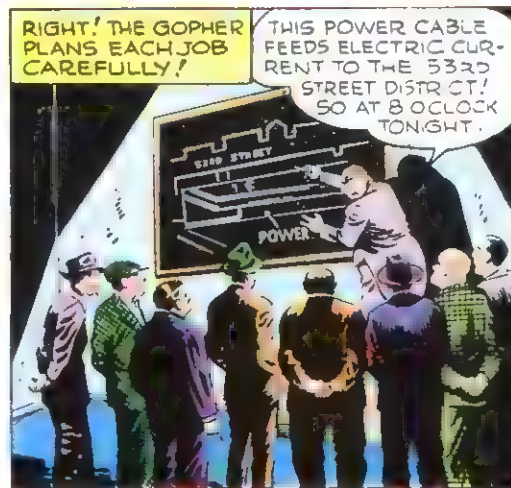
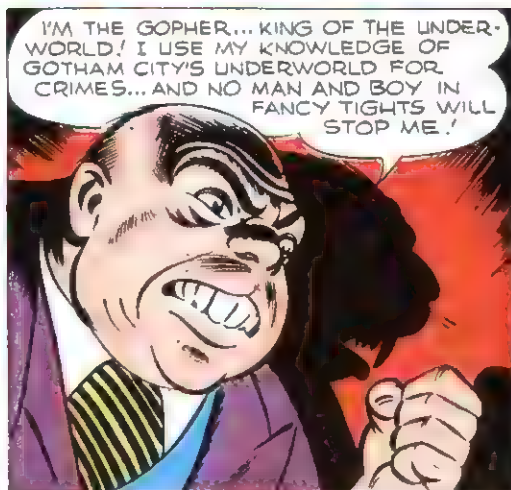
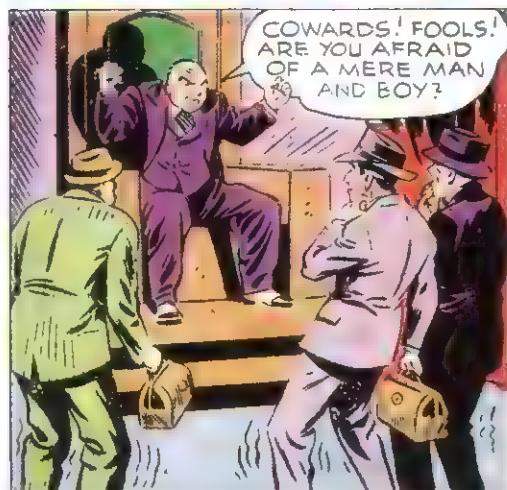
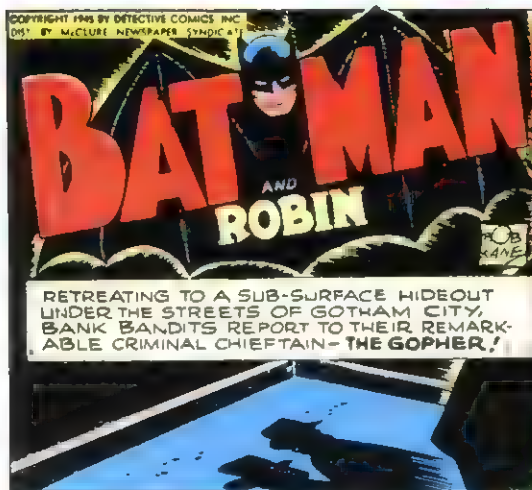
BANG! BANG!

THAT'S OUR SIGNAL, BROTHERS! LET'S GO!









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BATMAN AND ROBIN

CLANG-GG

HA, HA! TOO LATE TO DO THE COPS ANY GOOD! THE GOPHER WILL BE PROUD OF US!

THERE GOES THE ALARM!

AFTER CUTTING OFF AN ELECTRIC POWER CABLE, THE GOPHER'S UNDERGROUND GANG COMPLETES THE LOOTING OF A JEWEL VAULT JUST AS AN EMERGENCY GENERATOR RESTORES THE CURRENT TO THE BURGLAR ALARM.

SPLENDID, BOYS, SPLENDID! YOU'LL GET A BONUS FOR THIS!

A BONUS? GEE, GOPHER, THANKS!

AT THAT MOMENT, A SEWER INSPECTOR ON THE NIGHT SHIFT, MAKING HIS UNDERGROUND ROUNDS, HAPPENS TO PASS THE GOPHER'S HEADQUARTERS...

FUNNY... I COULD'VE SWORN I HEARD VOICES... HMM... THIS IS THE DOOR TO AN OLD STORE-ROOM...

HEY! WHAT ARE YOU MEN DOING IN HERE?

GRAB HIM, MITCH!

IT WAS ONLY AN OFF CHANCE ONE OF YOU SANITATION MEN WOULD HAPPEN ON THIS PLACE, BUT I PREPARED FOR IT JUST THE SAME. MITCH, GET THE TIRE!

WH-WHAT ARE YOU GOING TO DO?

DO YOUR STUFF, MITCH!

LATER... A LIMP BODY IS PUSHED THROUGH A MANHOLE ONTO THE GUTTER...

MEANWHILE... AT THE LOOTED VAULT...

GLAD THE COMMISSIONER CALLED YOU, BATMAN. THAT POWER FAILURE WAS MIGHTY CONVENIENT FOR THOSE VAULT-LOOTERS.

YES... AS CONVENIENT AS THAT BURSTING GAS MAIN WAS FOR THOSE BANK ROBBERS!

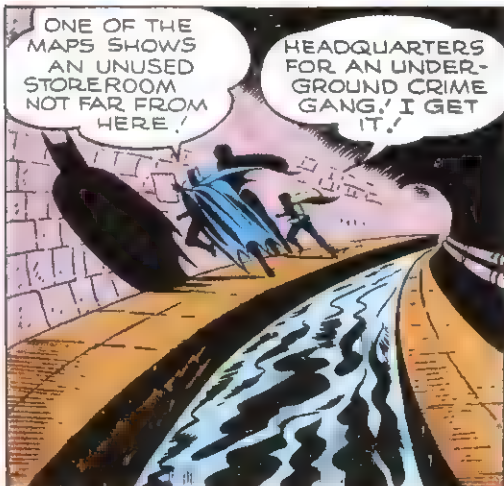
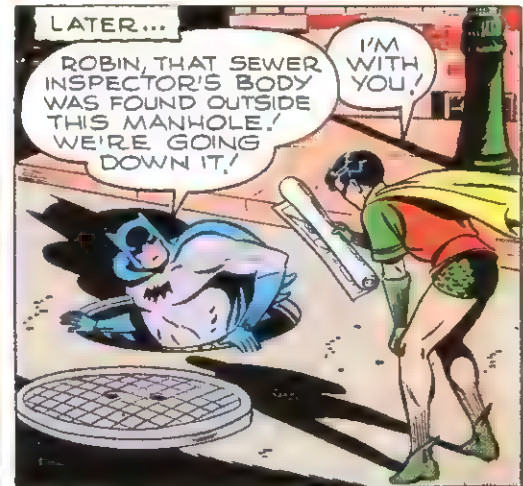
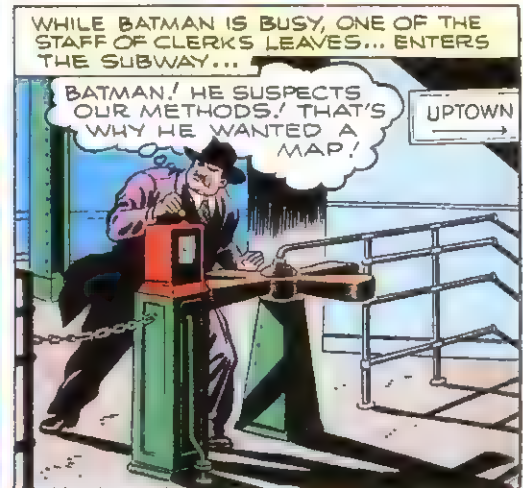
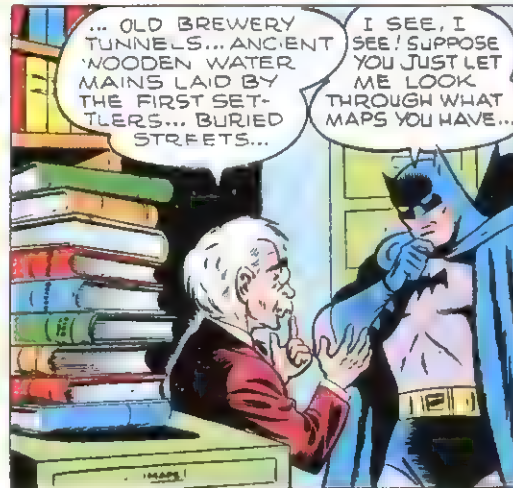
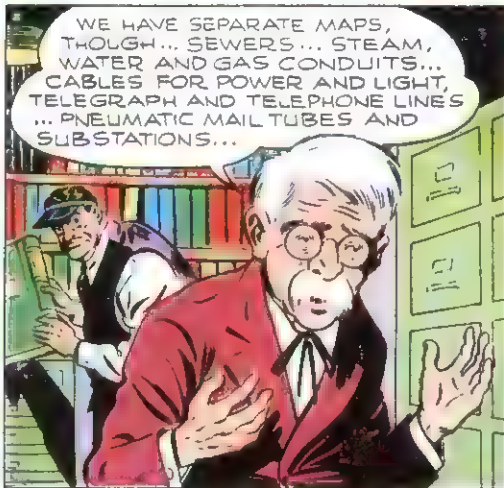
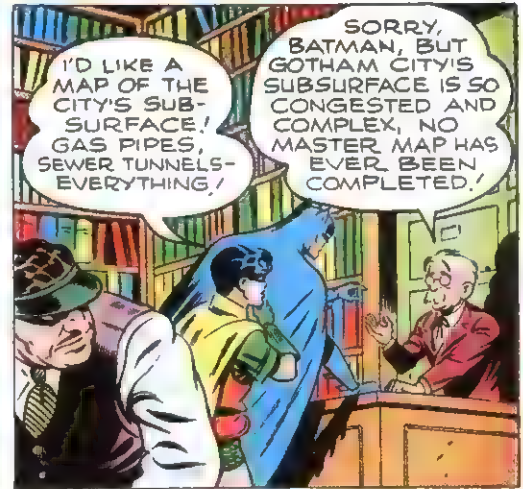
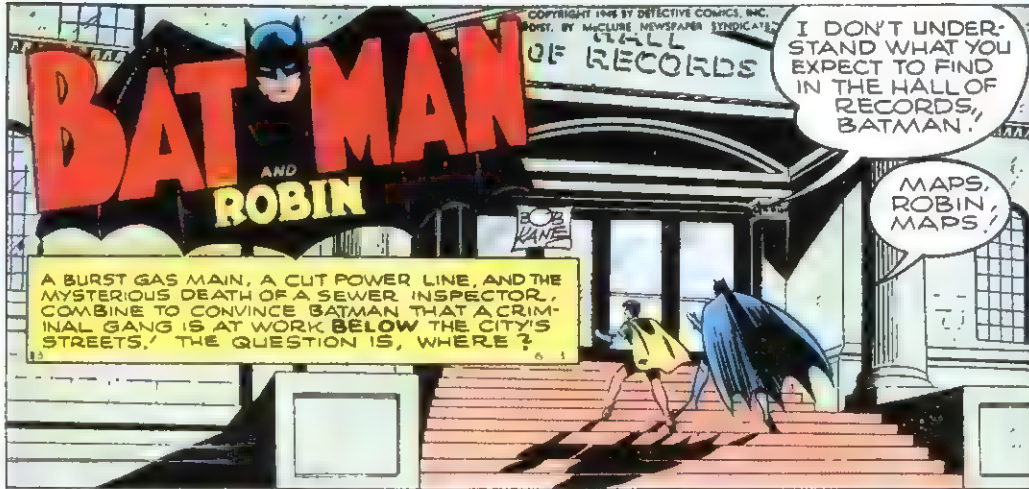
CAPTAIN, WE'VE GOT A HIT-AND-RUN VICTIM DOWN THE NEXT STREET!

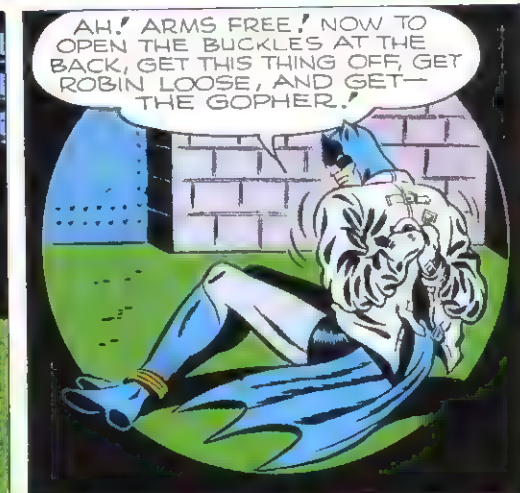
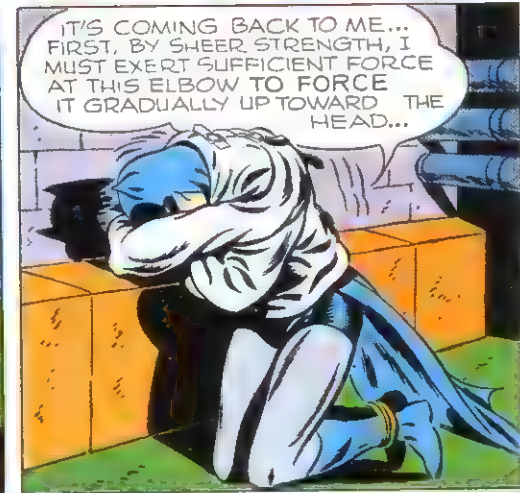
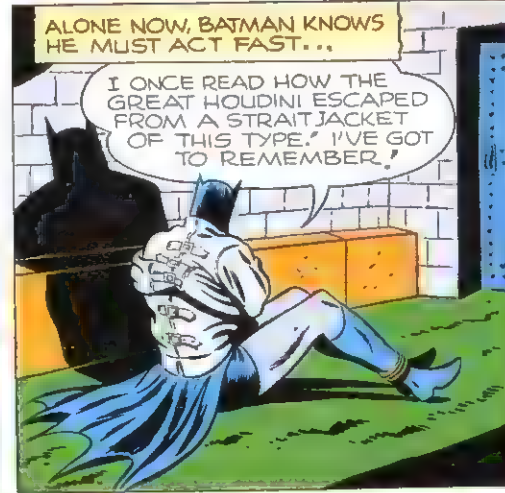
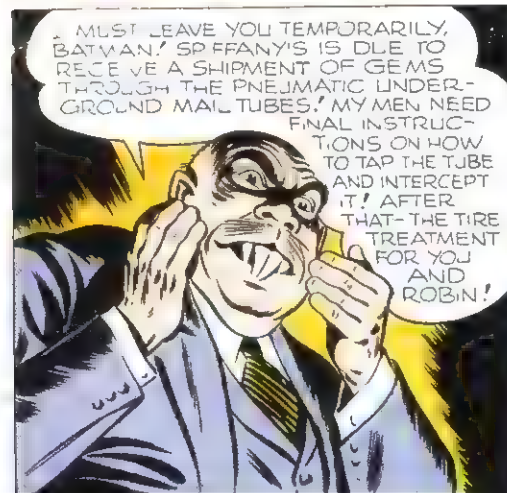
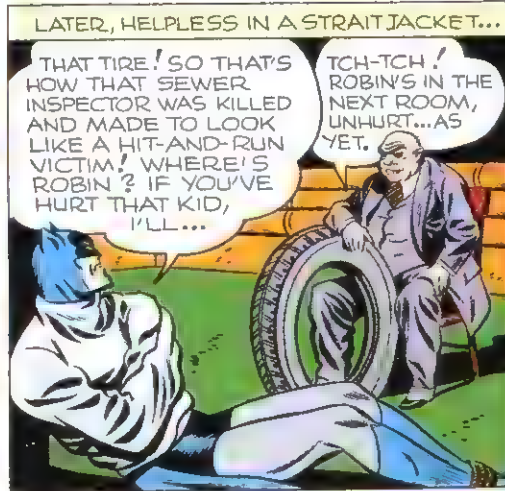
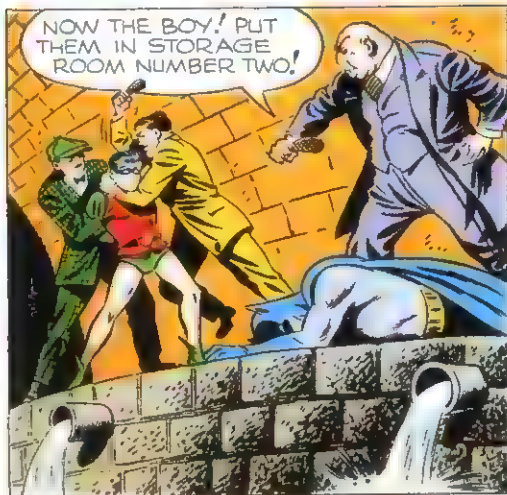
I'LL TAKE A LOOK!

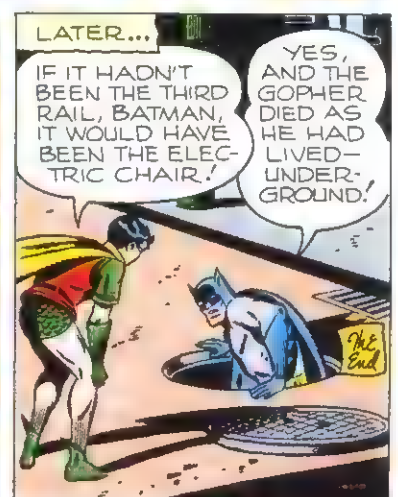
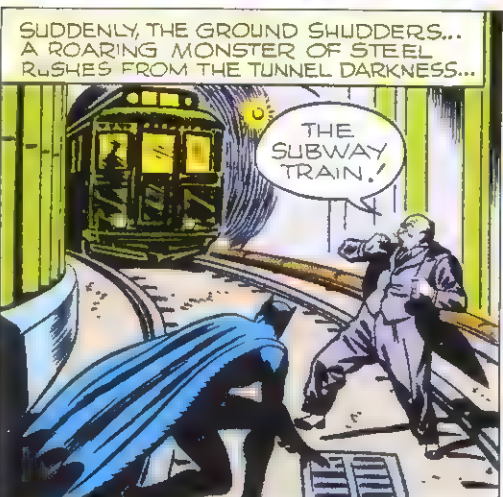
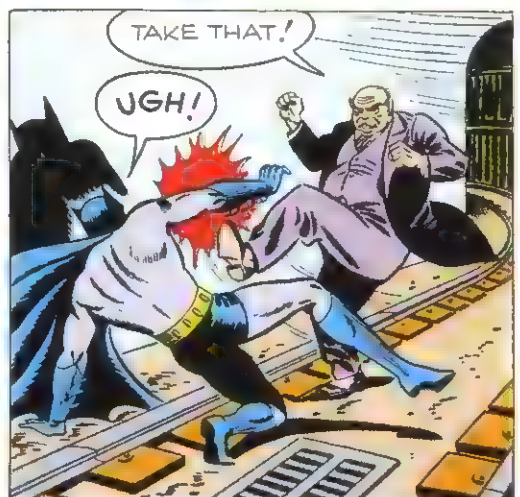
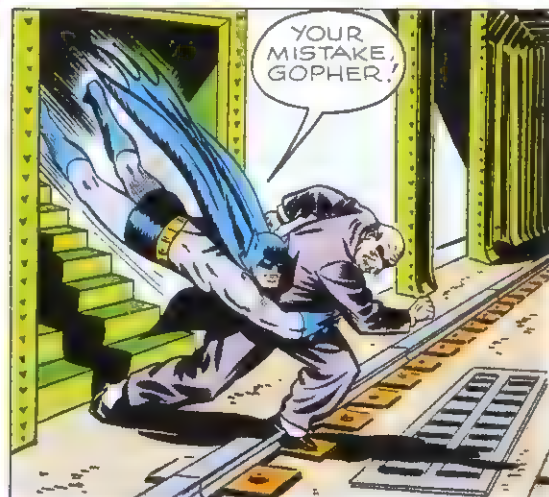
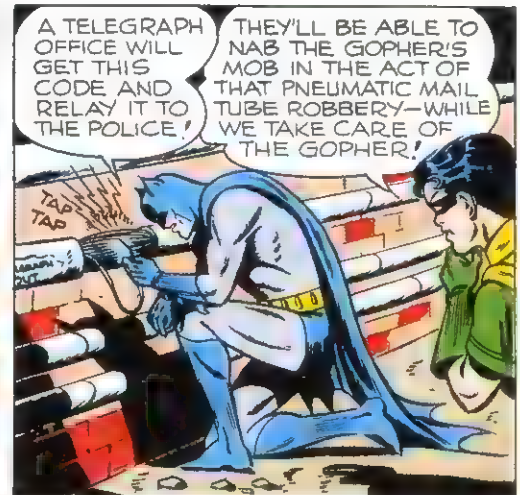
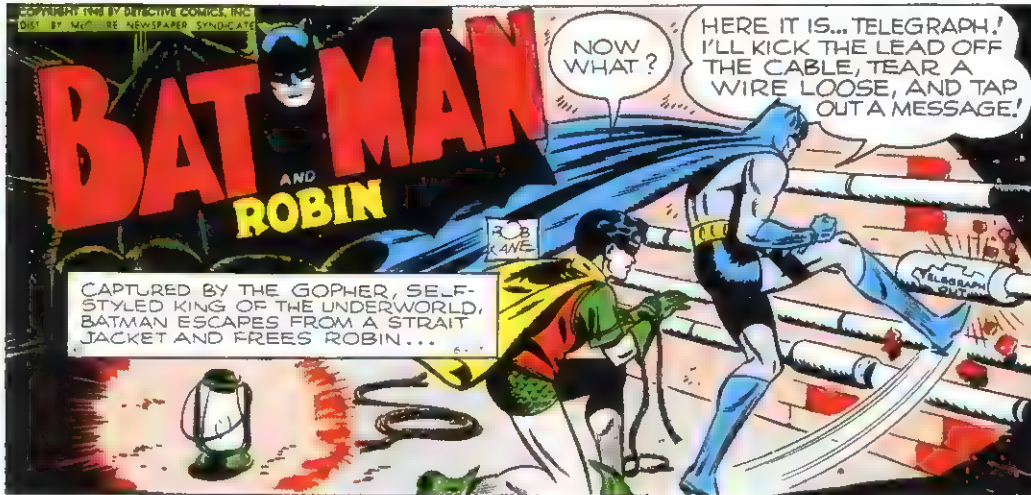
A HIT-AND-RUN CASE SURE ENOUGH! YOU CAN SEE THE TIRE-TREAD MARKS ON HIM! WHAT'S HIS IDENTIFICATION?

ANTHONY MAYO... SANITATION MAN ATTACHED TO THE SEWER DEPARTMENT!

A GAS MAIN, A POWER MAIN, AND NOW A SEWER INSPECTOR! SO FAR, EVERYTHING POINTS BELOW THE SURFACE! COME ON, ROBIN, WE'RE GOING TO THE HALL OF RECORDS TO SEE A MAN ABOUT SOME MAPS!







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BATMAN AND ROBIN

ALMOST EVERY BATMAN CASE BEGINS WITH A MYSTERY. THIS ONE IS NO EXCEPTION.

WHY ALL THIS SECRECY, MR. BROCK? AT HEADQUARTERS, THE POLICE COMMISSIONER GAVE ME A LETTER MARKED "PERSONAL-CARE OF BATMAN." I CAME HERE AS PER DIRECTIONS, AND YOU SNEAK ME IN THE BACK WAY!

YOU RECOGNIZE THIS, BATMAN?

THE TINKER DIAMOND, LARGEST UN CUT STONE IN THE WORLD! 802 CARATS.

EXACTLY! TONIGHT, NEWSREEL CAMERAS WILL PHOTOGRAPH ME SPLITTING THIS GEM. YOU SEE BEFORE A LARGE DIAMOND IS CUT INTO SEVERAL PERFECT SPECIMENS, IT MUST BE CLEFT.

BUT EACH DIAMOND IS GRAINED LIKE WOOD. UNLESS THE CLEANING TOOLS STRIKE JUST SO THE STONE CAN SHATTER INTO MANY SMALL CHIPS. IT'S A DELICATE JOB.

YES, I KNOW BUT WHAT HAS THAT GOT TO DO WITH ROBIN AND ME? WHY CALL US IN?

BECAUSE MY SON HAS BEEN KIDNAPED BY MEN WHO WANT THE TINKER DIAMOND FOR RANSOM.

"ONE OF THE KIDNAPERS" CAME TO MY HOME YESTERDAY...

BUT I CAN'T GIVE IT TO YOU. THE DIAMOND BELONGS TO MR. TINKER! BESIDES NEWSCAMERAS WILL WANT TO PHOTOGRAPH IT BEFORE THE CUTTING!

THEY'LL PHOTOGRAPH THE REAL STONE BUT AFTERWARD YOU'LL PAY ME MEN WILL WANT TO PHOTOGRAPH IT AND SUBSTITUTE THE GLASS MODEL FOR THE ACTUAL CLEANING!

YOU'LL SHATTER THIS PHONY! YOU'LL PUT THE GLASS CHIPS IN A BAG BUT, TO SAVE YOURSELF, YOU'LL HAVE ANOTHER BAG CONTAINING REAL DIAMOND CHIPS. THEY'LL ADD UP TO APPROXIMATELY THE SIZE OF THE TINKER DIAMOND.

I'LL BE AT YOUR WORKSHOP AT 8:15 FOR THE REAL ONE.

THAT DECEPTION CAN WORK BUT I'LL BE FINISHED AS A DIAMOND CUTTER. I'M AN HONEST MAN. BATMAN IF YOU CAN HIDE HERE WHEN THAT KIDNAPER COMES FOR THE DIAMOND...

I CAN TRAIL HIM AND POSSIBLY RECOVER IT AND YOUR SON. OKAY... I'LL BE HERE... AT 8:15 SHARP!

LATER... RESPIRE IN THE WAYNE HOME...

HI, ALFRED? WHY ARE ALL MY CLOTHES LAID OUT?

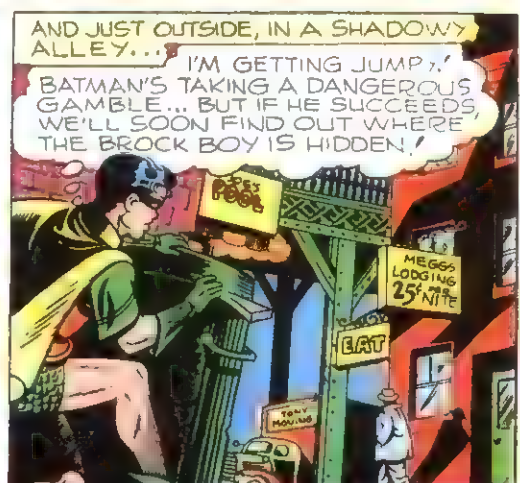
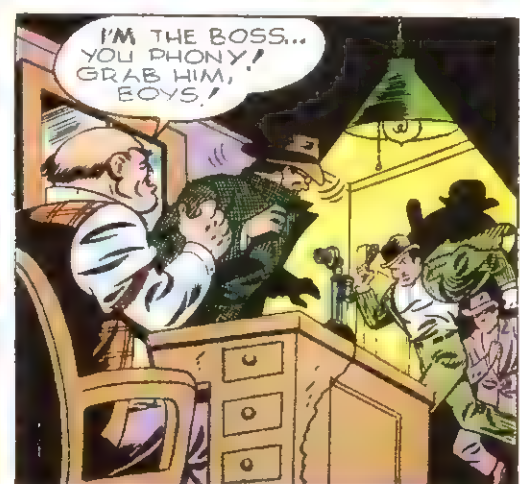
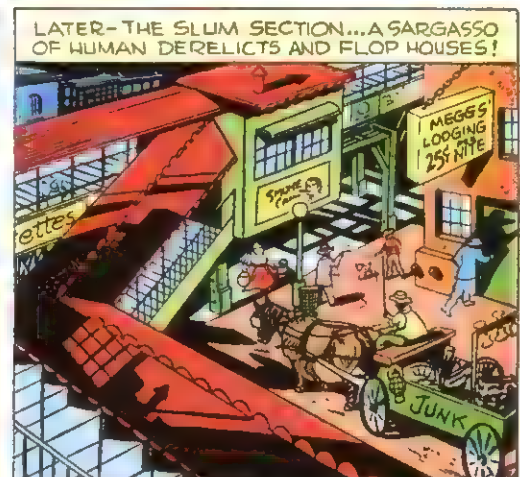
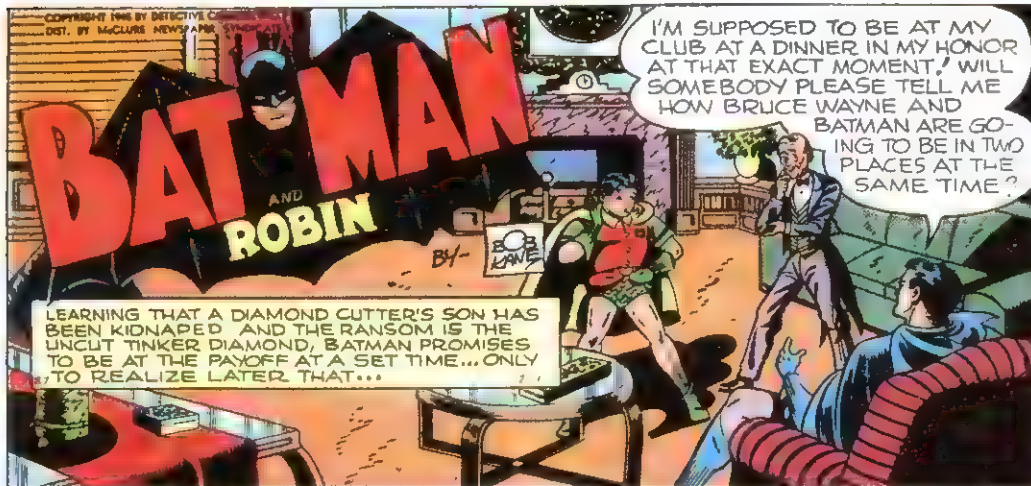
HAVE YOU FORGOTTEN, SIR? YOU'VE AN APPOINTMENT AT 8:15 THIS EVENING!

HOLY MIKE! 8:15... THIS EVENING!

BREAK IT! IT'S MORE IMPORTANT FOR BATMAN TO BE AT BROCK'S PLACE!

BUT I CAN'T BREAK IT! I'M THE GUEST SPEAKER! AND I CERTAINLY CAN'T BREAK THE BROCK APPOINTMENT!

WILL SOMEBODY PLEASE TELL ME HOW BRUCE WAYNE AND BATMAN ARE GOING TO BE IN TWO PLACES AT THE SAME TIME?



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BATMAN AND ROBIN

FORCED TO CRACK A KIDNAP CASE BEFORE THE PAYOFF TIME IN ORDER TO KEEP AN APPOINTMENT AS BRUCE WAYNE, BATMAN IS TRYING A DANGEROUS PLAN AT THE OFFICE OF A SUSPECTED JEWEL FENCE...

BLINKY'S TAKING A HAND! I'VE GOT TO MAKE THIS LOOK GOOD!

BOB KANE

AS BLINKY SWINGS VICIOUSLY, BATMAN ROLLS WITH THE BLOW AND PRETENDS TO PITCH INTO UNCONSCIOUSNESS!

GOT HIM!

LATER... NO! I SPOTTED ONE OF YOUR THUGS AT BROCK'S HOUSE AND WAS SUSPICIOUS. I CAME HERE TO GET A LEAD TO THE KIDNAP SPOT!

TALK! DID BROCK TELL YOU OFF ABOUT US?

ANYTHING TO OBLIGE! LEFTY, USE THE TUNNEL EXIT! WE'LL KEEP HIM AT THE QUARRY TILL AFTER THE PAYOFF... AND THEN HE GETS THE PAYOFF-IN LEAD!

TUNNEL EXIT? NOT SO GOOD! ROBIN'S ACROSS THE STREET. HE'LL MISS US! GOT TO TELL HIM—BUT HOW?

THE MINUTES PASS, AND IN THE GLOOM ROBIN IS UNEASY...

HE SHOULD HAVE BEEN OUT LONG AGO! MAYBE SOMETHING WENT WRONG. I'D BETTER HAVE A LOOK-SEE!

THERE WAS A FIGHT! BATMAN WAS IN THIS ROOM, BUT WHERE DID HE GO FROM HERE?

WAIT A MINUTE! THIS MATCH BOOK... WITH SOME MATCHES BENT AND TWO SIDES TORN! BATMAN'S LEFT ME A MESSAGE IN THE MATCH CODE WE DREAMED UP TO USE IN EMERGENCIES!

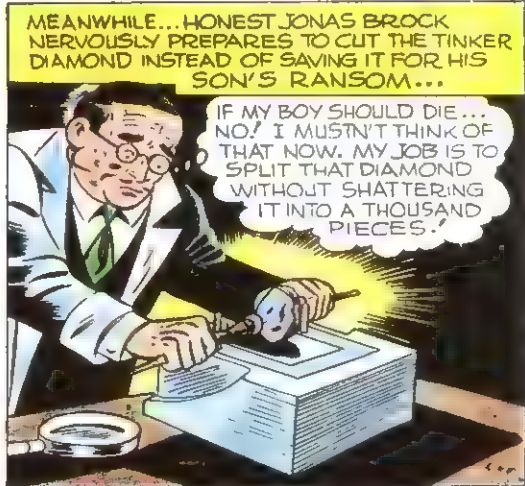
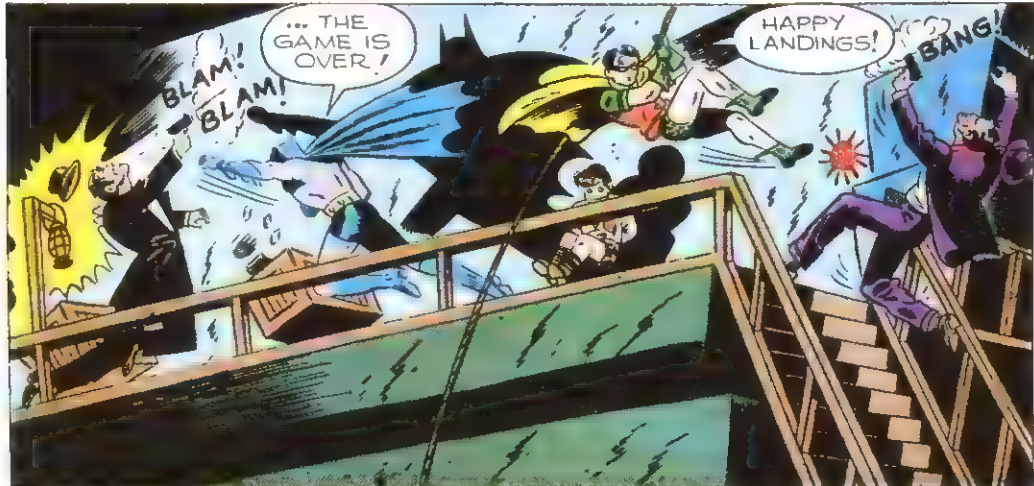
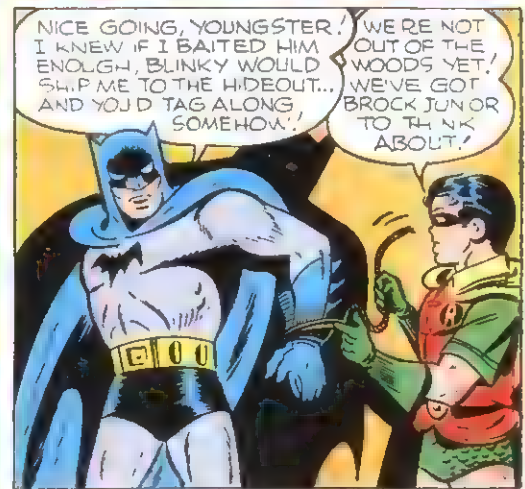
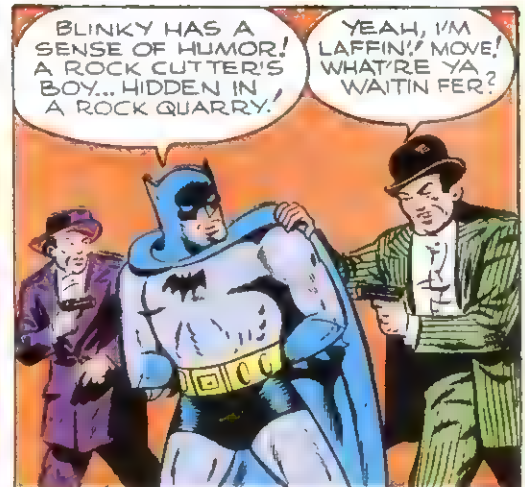
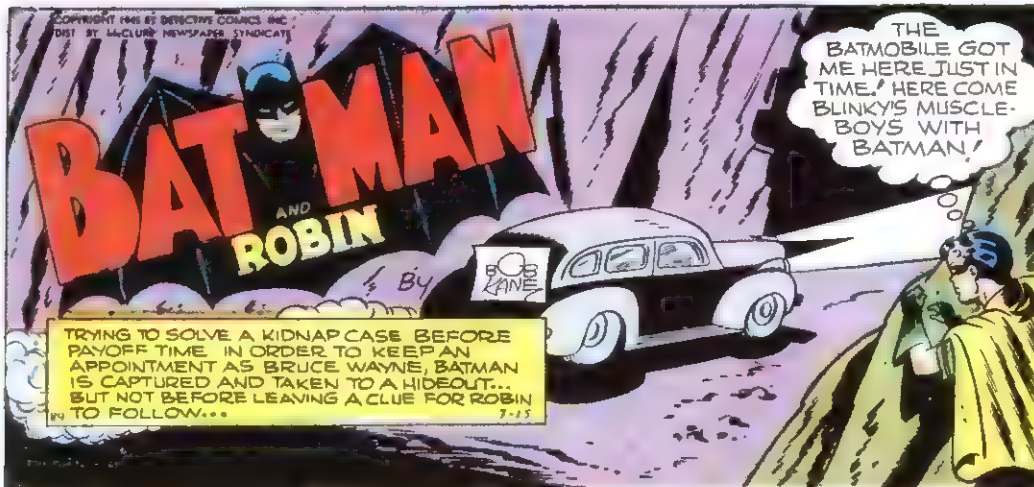
HOW THE MATCH CODE WORKS: THE LETTERS OF THE ALPHABET AS INDICATED HERE ARE OF COURSE, NOT ON THE MATCHES. BUT THE 20 MATCHES AND THE 6 SIDES REPRESENT TO ROBIN THE 26 LETTERS OF THE ALPHABET. NOTE TORN SIDES Y AND U... ALSO BENT MATCHES A AND Q... AND MATCH R BENT TWICE INDICATING TWO RS.

AU'RRY! DON'T HAVE TO BE MUCH OF AN ANAGRAM FAN TO FIGURE THAT ONE OUT! QUARRY! ONLY ONE QUARRY NEARBY—THE OLD MARBLE QUARRY!

THE BATMOBILE SHOULD BE ABLE TO BEAT THEIR CRATE WITH MINUTES TO SPARE!

MEANTIME... NEWS CAMERAMEN AND JEWELERS WATCH AS JONAS BROCK MARKS THE MILLION-DOLLAR TINKER DIAMOND FOR CLEAVING...

I'M NOT GOING TO SHATTER THE GLASS MODEL AND RISK GIVING THE DIAMOND TO THE KIDNAPERS FOR RANSOM! I CAN'T DO IT. IT'S UP TO BATMAN SOMEHOW TO RESCUE MY SON!



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BATMAN

AND ROBIN

BY BOB KANE

UNAWARE THAT BATMAN AND ROBIN HAVE RESCUED HIS KIDNAPED SON, HONEST JONAS BROCK PREPARES TO CUT THE GEM THE KIDNAPERS WANT AS RANSOM...

7-22

BROCK'S NERVES SEEM SHOT! THINK HE CAN DO IT OKAY?

RIGHT NOW I WOULDN'T TAKE ANY BETS ON IT!

A MILLION-DOLLAR DIAMOND ON THE CLEAVING BLOCK! IMPROPERLY HIT, IT COULD SHATTER TO BITS.

MY HAND'S SHAKING! I MUST CONTROL MYSELF! I'VE GOT TO DO IT!

AND THE HAMMER COMES DOWN, THE DIAMOND SHIVERS...AND SPLITS - INTO TWO HALVES.

HE DID IT!

NICE GOING!

YOU CAN ALWAYS DEPEND ON BROCK!

HE SPLIT THE REAL STONE! THAT DIRTY DOUBLE-CROSSER! I'LL SEE TO IT WE'LL NEVER SEE HIS KID ALIVE AGAIN!

SUDDENLY...

THANK HEAVEN, JIMMY!

DADDY.. DADDY!

C'MON OUT FROM BEHIND THOSE DARK GLASSES, BINKY... ONE OF YOUR MEN TOLD ME ABOUT YOUR BEING HERE. RELAX, WHILE I SHUT BOTH YOUR EYES!

BATMAN...LOOK AT THE TIME!

OH-OH! ONLY FIFTEEN MINUTES TO MY DEAD-LINE!

'BYE ROBIN!

BATMAN... WAIT!

SORRY, BROCK, I'VE GOT A DATE! YOU DON'T NEED ME ANY MORE!

SO LONG... KID!

AND MINUTES LATER...

YOUR CLOTHES ARE ALL READY, SIR!

NOW ALL I HAVE TO DO IS POUR MYSELF INTO THEM! HOW MUCH TIME LEFT, ROBIN?

SIX MINUTES! YOU'LL JUST MAKE IT!

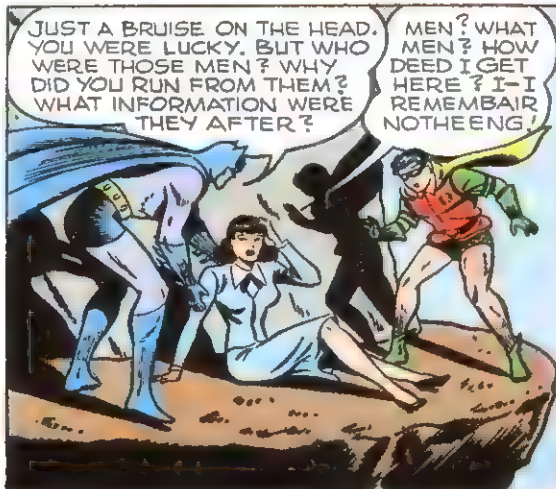
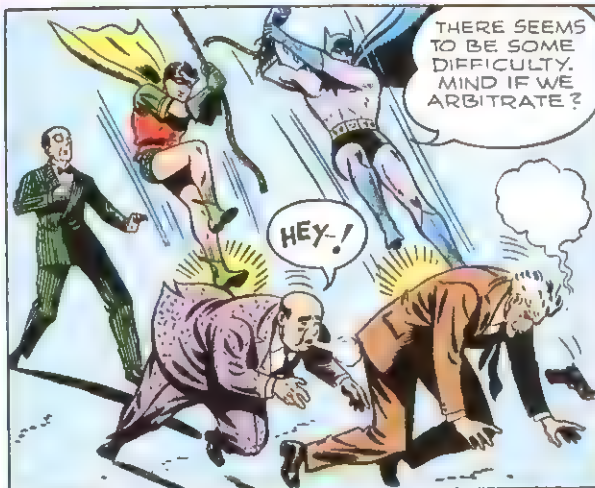
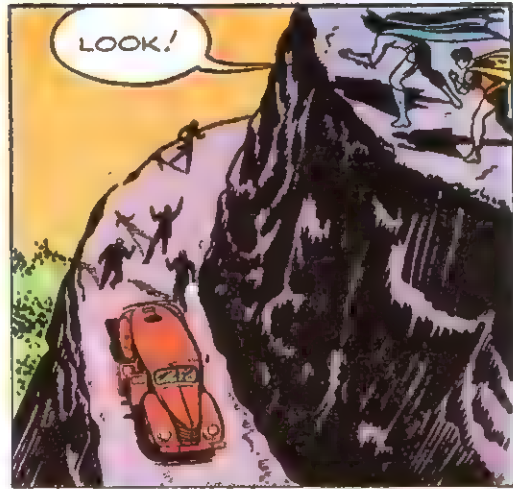
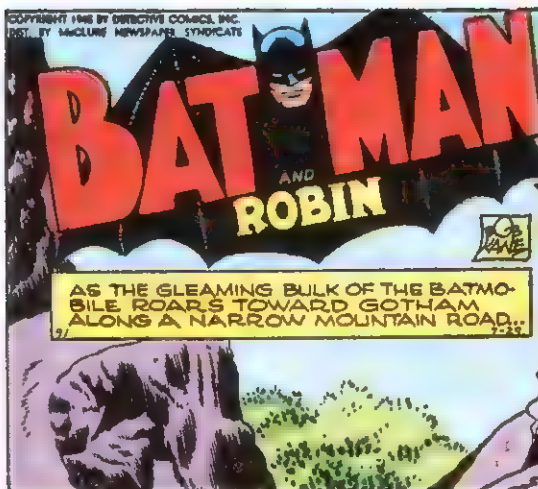
LATER...

WHEW! I'M STILL OUT OF BREATH! I HOPE IT WILL BE A LONG TIME BEFORE I HEAR THE WORD DIAMOND AGAIN!

AND NOW TO OUR HONORED GUEST, SO HE MAY ALWAYS BE AS PUNCTUAL AS HE WAS TONIGHT.

... WE PRESENT THIS DIAMOND-PRECISION WRIST WATCH!

HHH!



BATMAN AND ROBIN

RESCUED BY BATMAN AND ROBIN FROM THREE MYSTERIOUS STRANGERS ON A ROAD LEADING FROM GOTHAM, AN ATTRACTIVE GIRL SUFFERS A HEAD INJURY WHICH CAUSES AMNESIA...

WE OVERHEARD THOSE MEN REFER TO INFORMATION THEY WANTED FROM YOU. DOES THAT HELP RECALL ANYTHING?

NO-NO! I DO NOT KNOW EVEN WHO I AM! THESE MEN I SEEMPLY CANNOT REMEMBAIR!

GOTHAM CITY 42 MILES

NO HANDBAG—NOTHING TO INDICATE YOUR IDENTITY! EVEN YOUR ACCENT Baffles ME. BUT WE'LL GET YOU TEMPORARILY SETTLED FIRST, THEN WE'LL TRY TO FIGURE THINGS OUT.

YOU ARE BOTH SO KIND. AND I—SO HELPLESS.

NOW—PERHAPS THE SOUND OF YOUR ORIGINAL TONGUE WILL BRING BACK THE PAST STRONGLY ENOUGH TO RESTORE YOUR MEMORY. PARLEZ-VOUS FRANÇAIS?

OUI, JE PARLE FRANÇAIS!

SHE SPEAKS FRENCH! WE'VE GOT IT!

I'M AFRAID NOT! IT'S EVEN MORE COMPLICATED THAN BEFORE. SHE EVEN SPEAKS FRENCH WITH AN ACCENT!!

LATER... SO FAR, SHE SPEAKS FOUR OF THE TONGUES I'VE TRIED ON HER, FRENCH, SPANISH, ITALIAN AND RUSSIAN, BUT ALL WITH AN ACCENT. WHERE IS SHE FROM?

MAYBE SHE LIVED IN ONE OR MORE OF THOSE COUNTRIES FOR A WHILE.

THAT'S IT! IF YOU DID LIVE AMONG ANY OF THESE PEOPLE, MAYBE BEING WITH THEM AGAIN YOU'LL COME ACROSS SOMETHING FAMILIAR THAT MAY RESTORE YOUR MEMORY!

SWAP

BUT—THEES WOULD MEAN GOEENG AROUND THE WORLD!

NOT AT ALL! WE CAN MAKE THAT WORLD TOUR RIGHT HERE IN GOTHAM—THROUGH THE FRENCH, RUSSIAN, SPANISH AND ITALIAN QUARTERS!

YOU SEE—HE'S A GENIUS!

I JUST REALIZED—THOSE MEN WHO WANTED INFORMATION! THEY SURELY KNOW WHO SHE IS! COME ON—WE'VE GOT TO GET TO THE GOTHAM GAZETTE!

SUPPOSE THE TOUR FLOPS?

LATER, IN GOTHAM'S GRAHAM HOTEL, TEMPORARY HEADQUARTERS OF THE FIRM OF WILSON, WATSON AND WILDE, UNINCORPORATED...

I SAY, YOU BIRDS. STOP STEWING! THE GIRL'S PRACTICALLY IN OUR HANDS! READ THIS!

FINAL **GOTHAM**

BATMAN TOURS CITY TO RESTORE MEMORY OF BEAUTIFUL FOREIGNER

HOPES "TRIP AROUND WORLD" WILL RECALL IDENTITY TO PRETTY AMNESIA VICTIM!

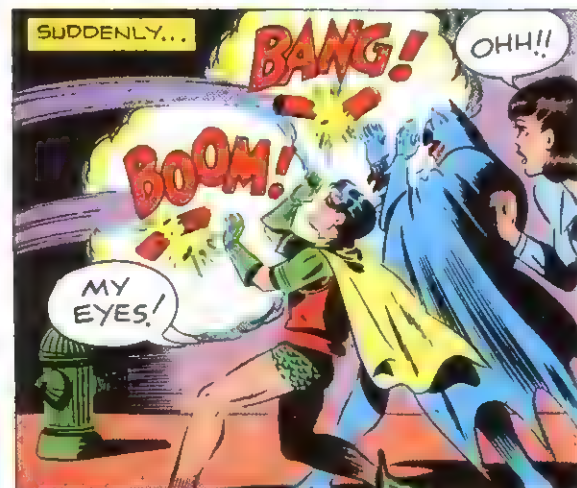
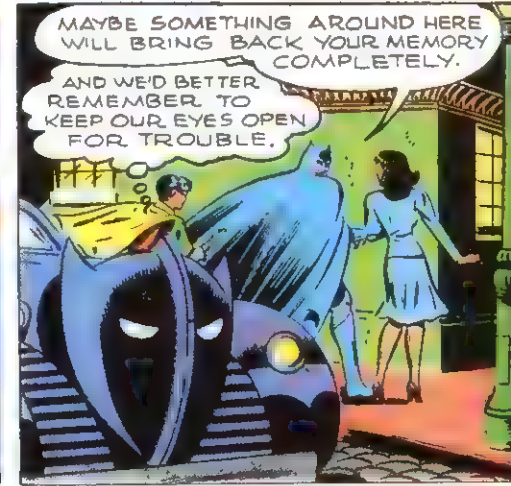
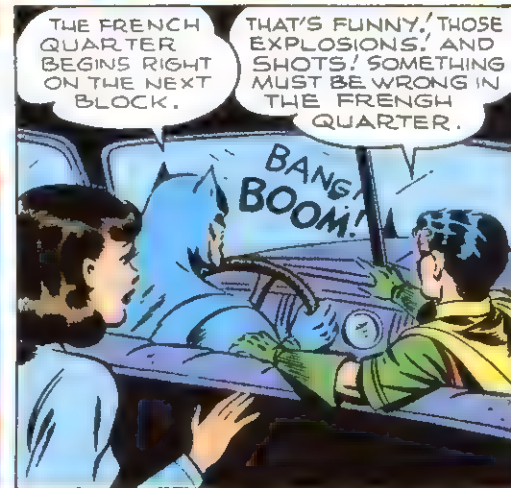
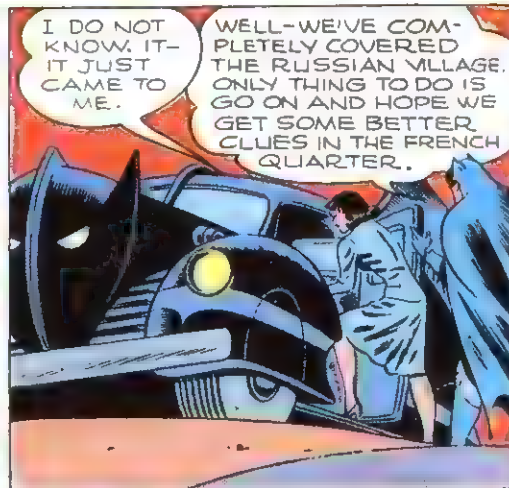
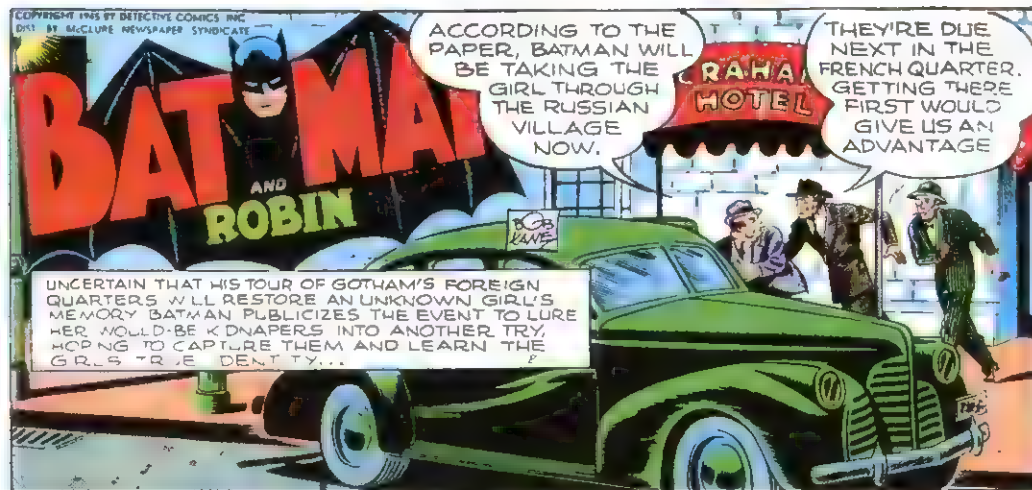
MAP OF ROUTE

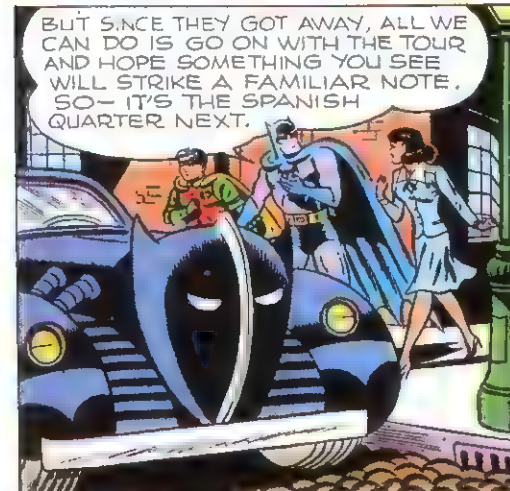
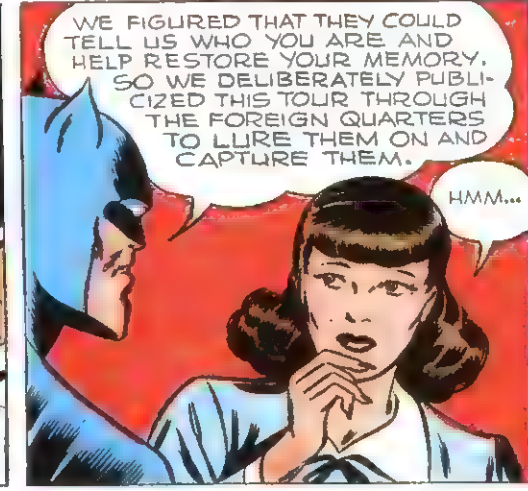
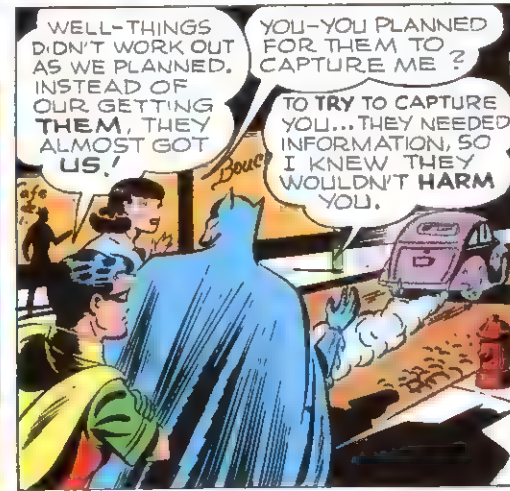
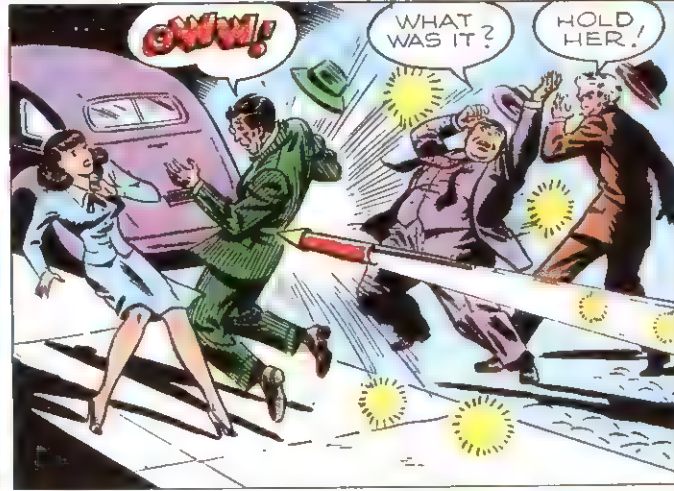
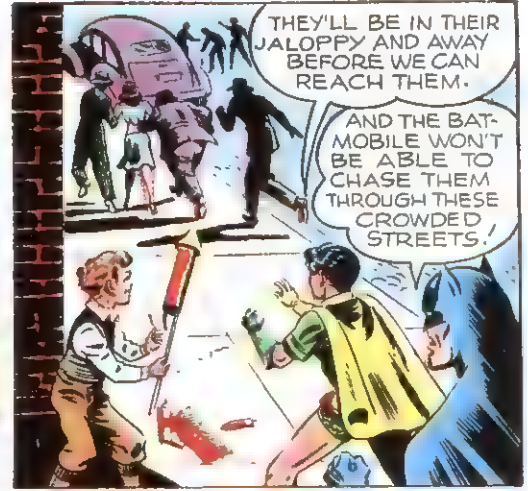
MAP OF GOTHAM SHOWING ROUTE OF PROPOSED TOUR THROUGH VARIOUS QUARTERS

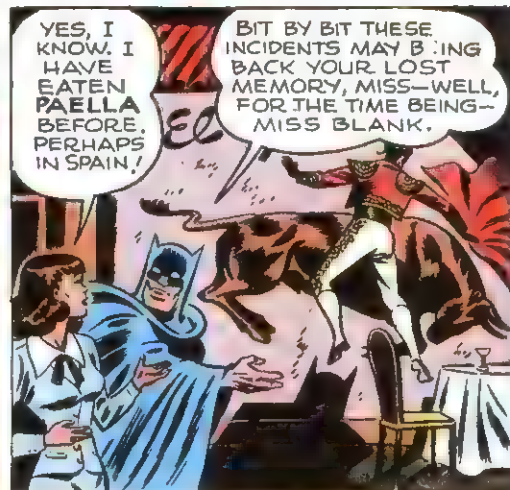
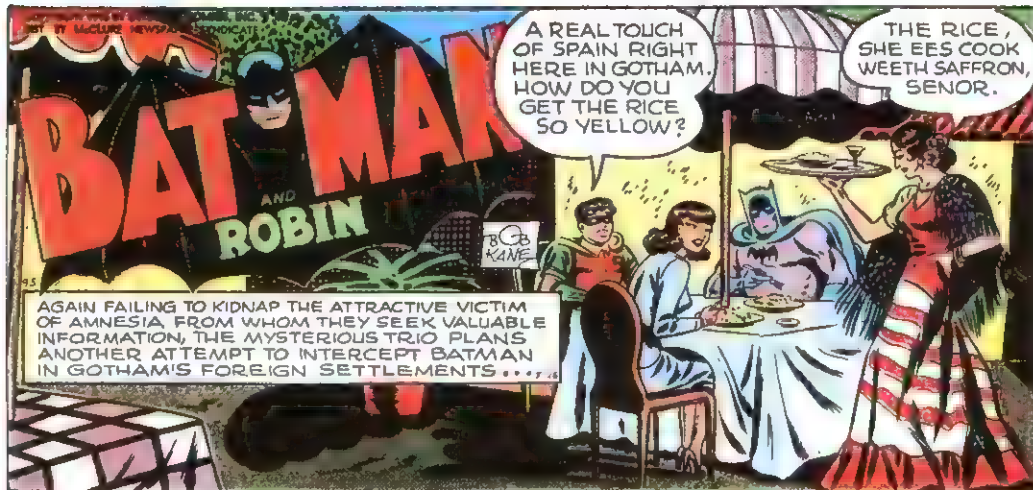
WHAT A STROKE OF LUCK, GENTLEMEN!

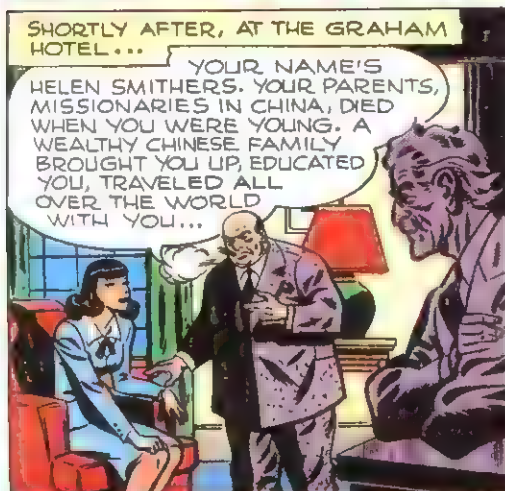
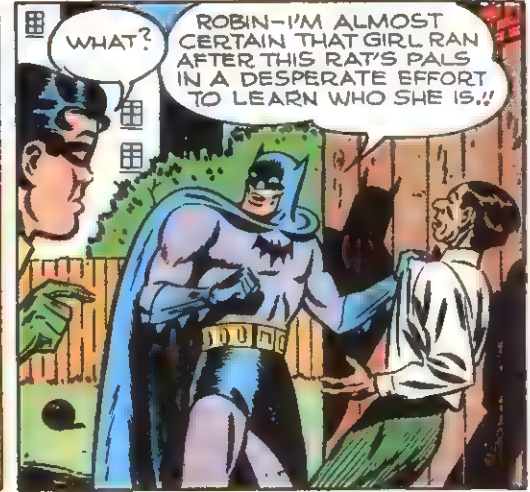
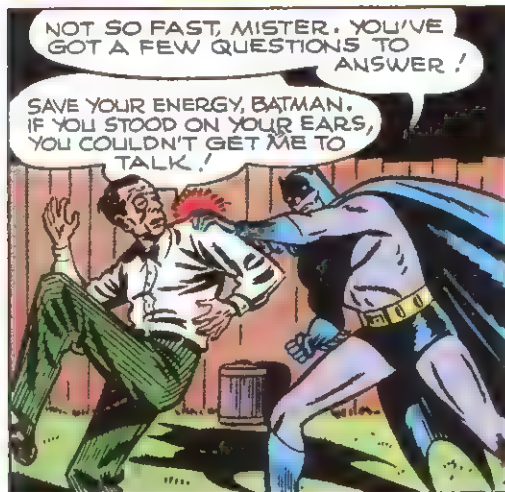
NEVER MIND THE GAIETY, MR. WILDE! CLIP OUT THAT MAP OF THE PROPOSED ROUTE AND LET'S GO. WE'VE NO TIME TO DALLY.

JOLLY, EH? A CHASE AROUND THE WORLD RIGHT HERE IN GOTHAM CITY!









BATMAN AND ROBIN

WE'VE TRAILED YOU FOR MONTHS TO LEARN WHERE THE CHINESE FAMILY THAT BROUGHT YOU UP BURIED ITS WEALTH TO SAVE IT FROM THE JAPS.

AFTER DELIBERATELY PUTTING HERSELF IN THE HANDS OF HER PURSUERS TO LEARN HER TRUE IDENTITY, THE UNKNOWN FOREIGN GIRL, HER MEMORY SUDDENLY RESTORED, REALIZES HER PERILOUS PREDICAMENT TOO LATE...

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THAT MONEY BELONGS TO CHINA! I'LL NEVER LET EET FALL EENTO YOUR FEELTHY HANDS!

IN THAT CASE, MISS SMITHERS, WE SHALL EMPLOY MORE DRASTIC MEANS OF PERSUASION!

NOT IF WE PERSUADE YOU NOT TO!

WE OVERHEARD THE WHOLE STORY! GET SET FOR THE SURPRISE ENDING!

YOU GREEDY JACKAL!

BACK-BOTH OF YOU! GET THE GIRL, WILSON. WE'RE CHECKING OUT!

YOU WON'T GET FAR, I'M WARNING YOU!

WATSON! WATCH OUT!

FOOL, WHY DIDN'T YOU WATCH THAT GIRL?

WHY DIDN'T YOU? WHAT CONFEDERATES! IF THAT SKUNK, WILDE, HADN'T BETRAYED OUR WHEREABOUTS...

IF IT'S ANY CONSOLATION TO YOU, WILDE DIDN'T.

THEN—HOW DEED YOU EVAIR KNOW TO COME HERE?

THROUGH THIS ITEM ABOUT OUR TOUR OF GOTHAM'S FOREIGN QUARTERS WE GAVE THE PAPERS TO LURE THESE CROOKS TO US. I FOUND IT IN WILDE'S POCKET.

HOTELS, WHEN THEY SUPPLY PERIODICALS TO THEIR GUESTS, OFTEN STAMP THEIR NAMES ON THEM. HERE IT IS ON THE MARGIN: "COURTESY OF HOTEL GRAHAM"!

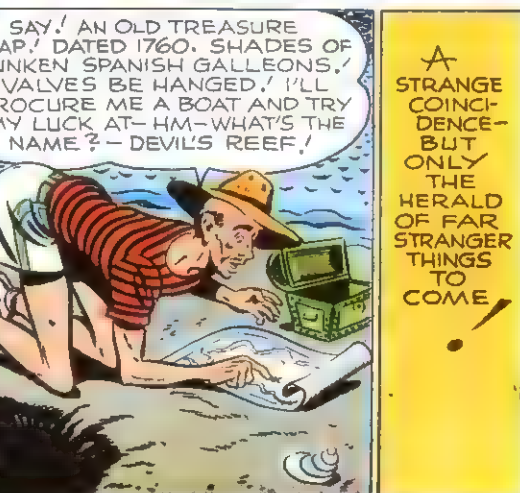
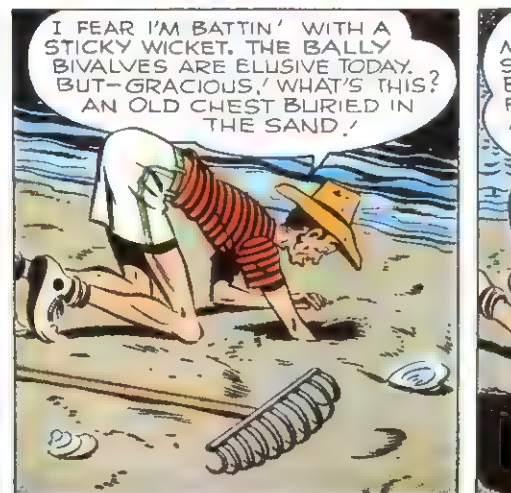
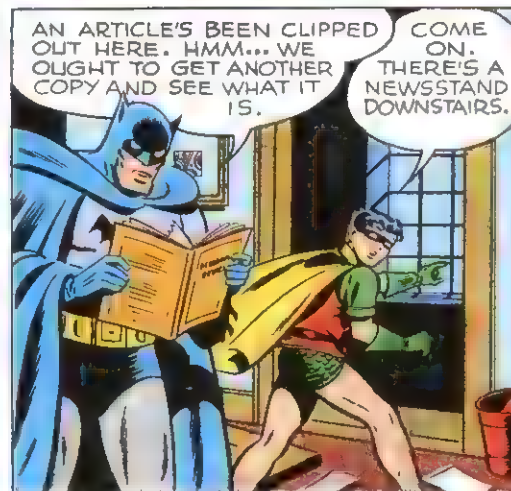
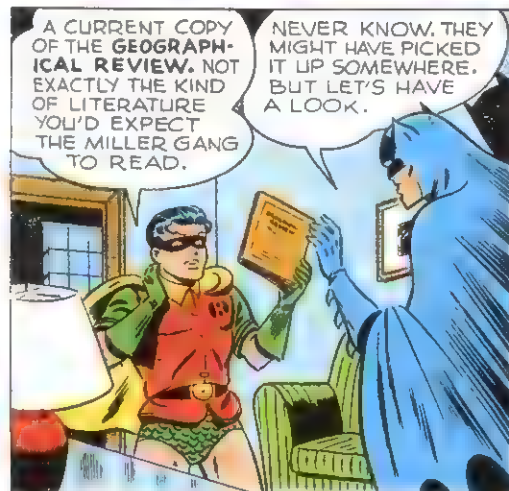
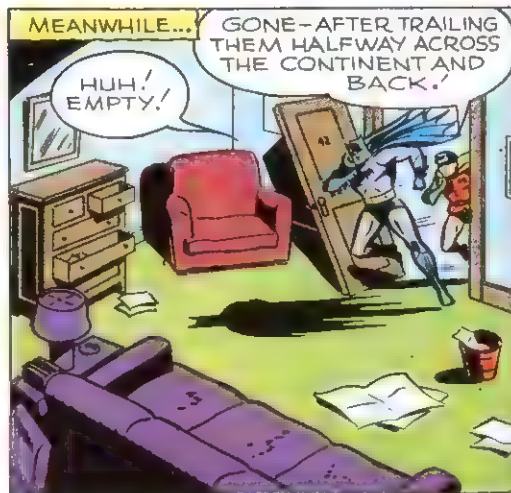
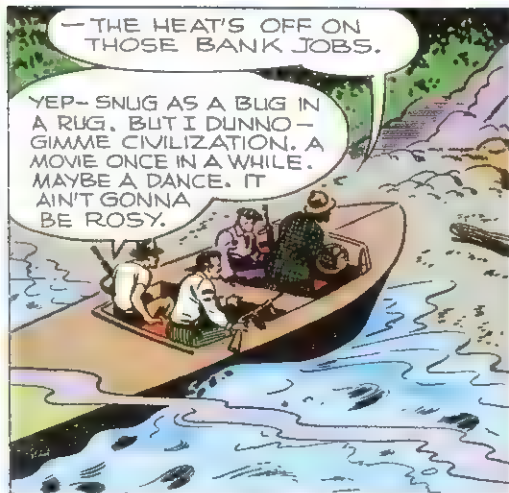
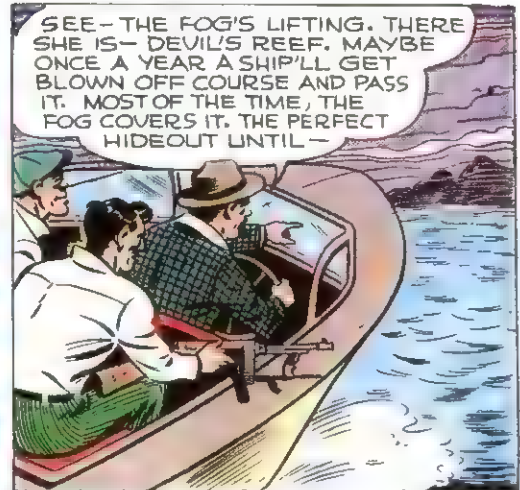
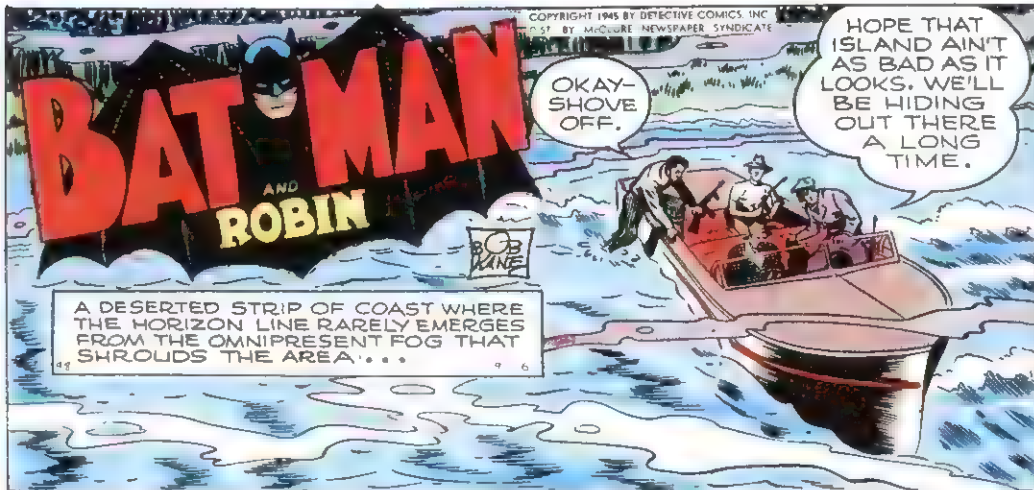
Batman and Robin will make a tour of all the foreign quarters of Gotham City in order to find the identity of the beautiful subject of espionage who from whom they have been...

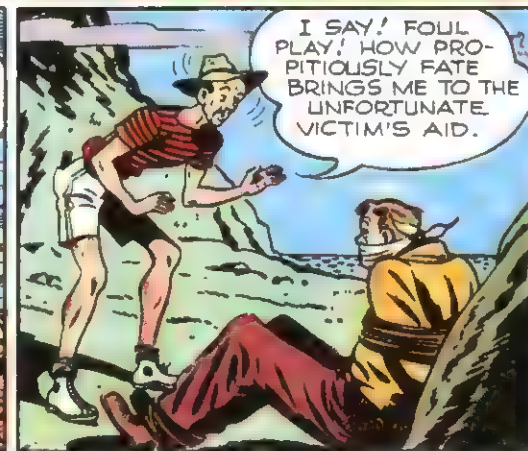
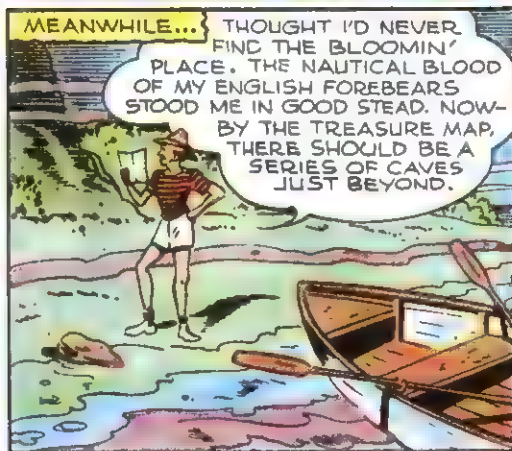
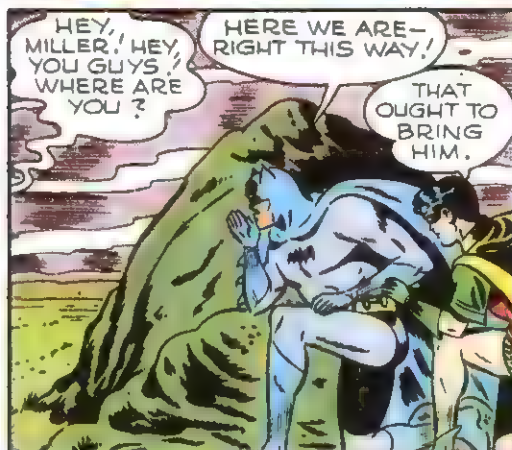
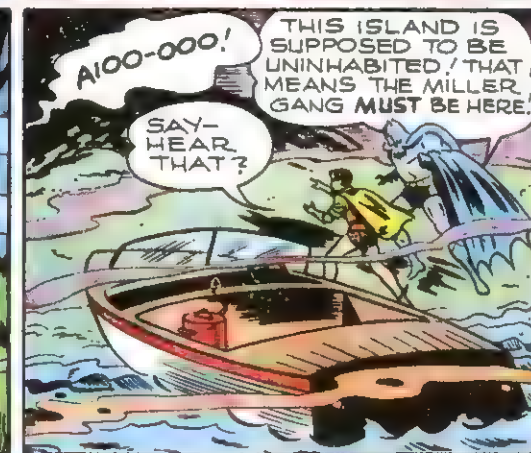
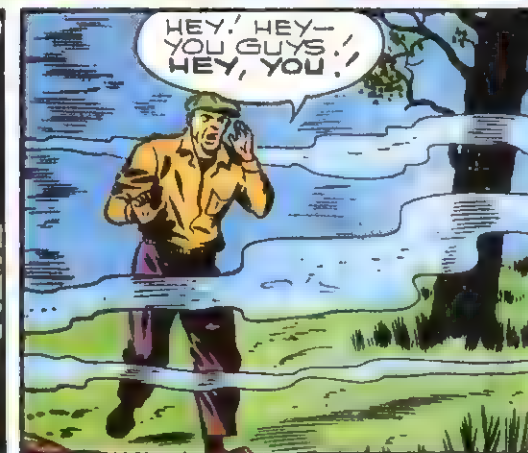
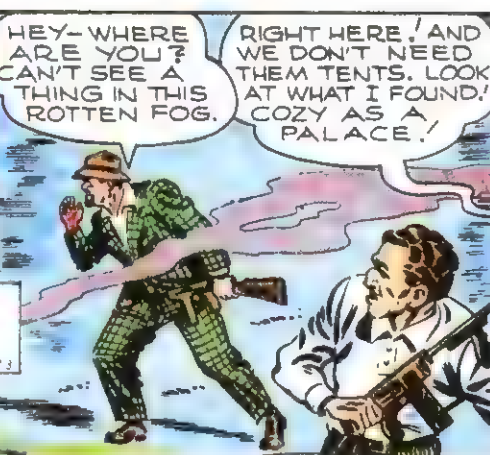
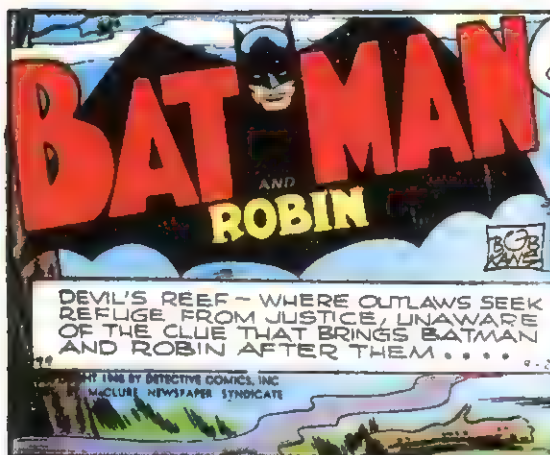
WELL, MISS SMITHERS, NOW YOU CAN FULFILL YOUR DUTY TO THE CHINESE FAMILY THAT RAISED YOU AND TURN YOUR INFORMATION OVER TO THE PROPER AUTHORITIES.

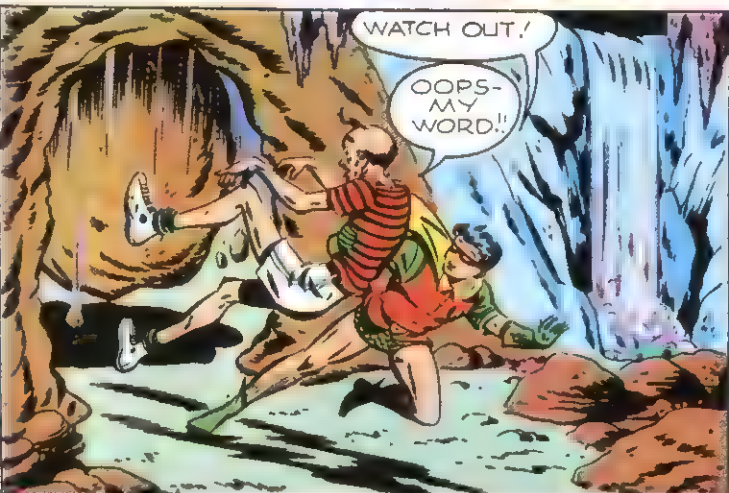
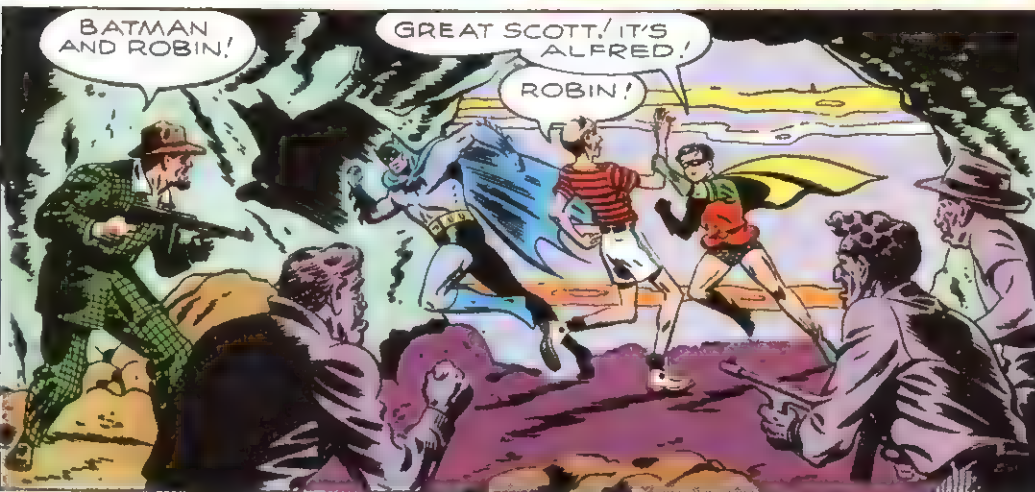
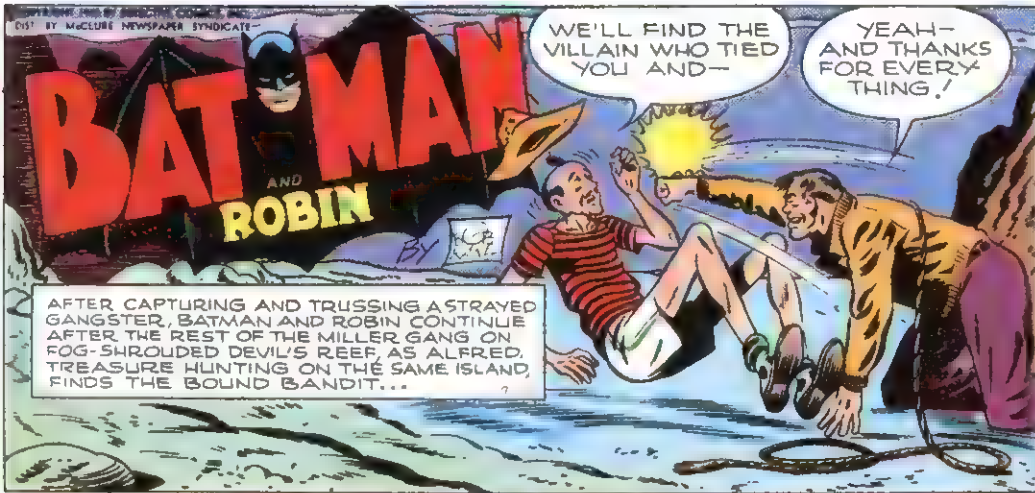
AND SEENCE MY MEMORY EES RESTORED—

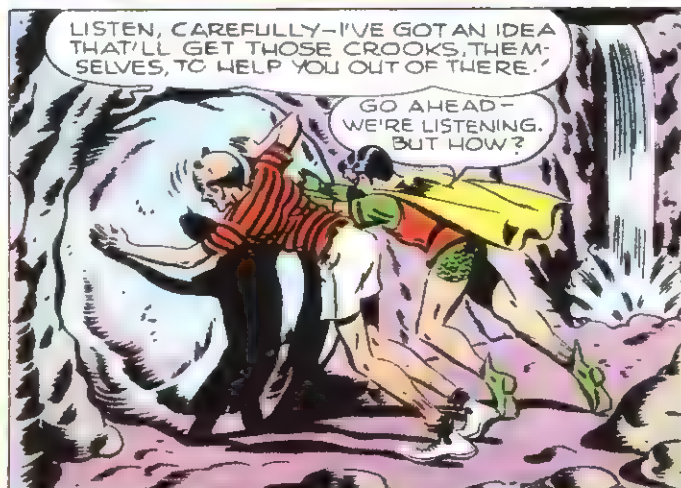
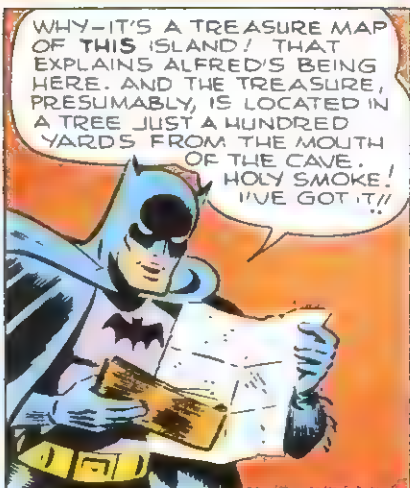
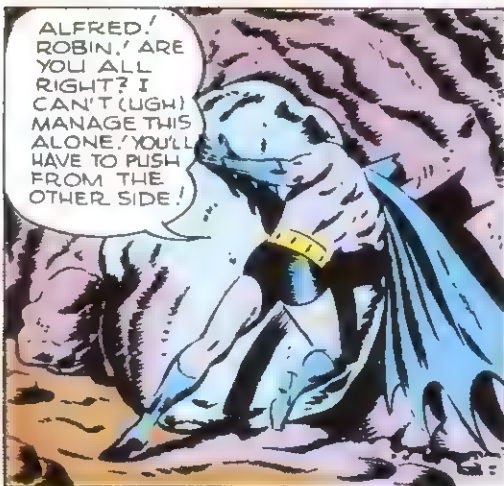
—I MUST REMEMBAIR TO THANK YOU FOR ALL YOU'VE DONE.

OH! BOY!









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BATMAN AND ROBIN

By D.C. RANGE

AFTER DECOYING THE MILLER GANG AWAY, BATMAN RE-ENTERS THE CAVE AND INFORMS ALFRED AND ROBIN, SEALED OFF IN AN INNER CHAMBER, HOW ALFRED'S TREASURE MAP CAN HELP REMOVE THE BOULDER THAT IMPRISONS THEM...

THEY'RE LIKELY TO RETURN ANY MOMENT. I'LL LEAVE THIS MAP HERE FOR THEM TO FIND. YOU ALL SET?

WE KNOW WHAT TO DO. GOOD LUCK, BATMAN.

WELL, WE FIXED IT SO BATMAN CAN'T LEAVE THE ISLAND AND GET HELP. MEANWHILE, JEFF, YOU GUARD THE ENTRANCE IN CASE HE SHOWS UP.

SAY--WHAT'S THIS?

A TREASURE MAP. MUST'VE BEEN DROPPED BY THAT SAPPY ENGLISHMAN.

ONLY--LOOK--THE TREASURE'S LOCATED IN THAT INNER CAVE WHERE THEY TWO ARE SEALED UP!

IT--IT'S COMING... JUST (UGH) A LITTLE MORE...

YOU GUYS IN THERE! PUSH ON THAT OTHER SIDE. BUT COME OUT WITH YOUR HANDS UP OR YOU'RE DEAD PIGEONS.

DON'T WORRY! WE'RE NOT CRAZY!

JUST ONE MORE HEAVE DOES IT. KEEP THAT CHOPPER READY, JEFF, IN CASE THEY TRY ANYTHING FUNNY.

IF THOSE RATS ONLY KNEW WHAT A SURPRISE AWAITS THEM!

HUH! LET'S GO!

DROP THAT!

ANCHORS AWEIGH!

THIS IS WHERE I CAME IN BEFORE!

DAMMING UP THAT WATERFALL INSIDE AND OVERFLOWING THAT INNER CHAMBER. CERTAINLY SAVED US! GUESS IT'S BACK TO THE MAINLAND NOW.

YOU WON'T FIND THAT SO EASY WITHOUT A BOAT.

WHAT??

BATMAN AND ROBIN

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YOU WON'T GET AWAY FROM THIS ISLAND SO EASILY, MILLER. WE DESTROYED THE BOATS ON THE BEACH TO MAKE SURE OF THAT.

I DON'T FOOL SO EASILY, MILLER. YOU WOULDN'T HAVE CUT OFF YOUR OWN CHANCE OF ESCAPE—

BY DAMMING UP THE CLEFT OF A WATERFALL, ALFRED AND ROBIN RELEASE A FLOOD THAT HELPS OVERWHELM THE MILLER GANG, WHO, SEEKING THE TREASURE ON ALFRED'S MAP, REMOVE THE BOULDER SEALING THE INNER CAVE...

—BY DESTROYING YOUR OWN BOAT!

TRUE ENOUGH— BUT WE REMOVED THE DISTRIBUTOR HEAD AND BURIED IT! THE MOTOR'S USELESS AND THE BOAT'S TOO BIG TO ROW— SO YOU'RE STUCK HERE!

I SAY— A BEASTLY PREDICAMENT. EVEN A FIRE BEACON CAN NEVER BE SEEN BY THE COAST GUARD THROUGH THE FOG THAT BLANKETS THIS REEF.

WHAT ARE YOU DOING?

WE'LL SEND OUR SIGNAL ALL RIGHT. HAVE TO TIE SOME LONG, THIN TWIGS TO THIS CAPE FIRST AND—

OF COURSE! THE ROPE AND THE FLASHLIGHT FROM YOUR UTILITY BELT!

REALLY, I'M BAFLED— QUITE!

LATER, ON BOARD A COAST GUARD PATROL BOAT...

NO QUESTION ABOUT IT, SIR. THAT THING OVER DEVIL'S REEF IS THE BAT SIGNAL!

LET ME SEE!

BAT SIGNAL IT IS! REVERSE ENGINES! STAND BY FOR DEVIL'S REEF!

PRESENTLY...

THIS IS A REAL PLEASURE, BATMAN!

IT'S MUTUAL. WE'VE A BUNCH OF PRISONERS IN THE CAVES BACK THERE, TOO. THE POLICE HAVE WANTED THEM FOR MONTHS!

I SAY, BATMAN. YOU'RE FORGETTIN' SOMETHIN'! WHAT ABOUT THE TREASURE?

I SEARCHED THE TREE MARKED ON THAT MAP. THE TREASURE MUST HAVE BEEN REMOVED YEARS AGO. YOUR MAP, I'M AFRAID, IS WORTHLESS.

WORTHLESS? OH, NO, SIR. IN A MANNER OF SPEAKIN', IT DID PROVIDE A TREASURE— MY LIFE AND THAT OF YOUNG MAWSTER ROBIN.

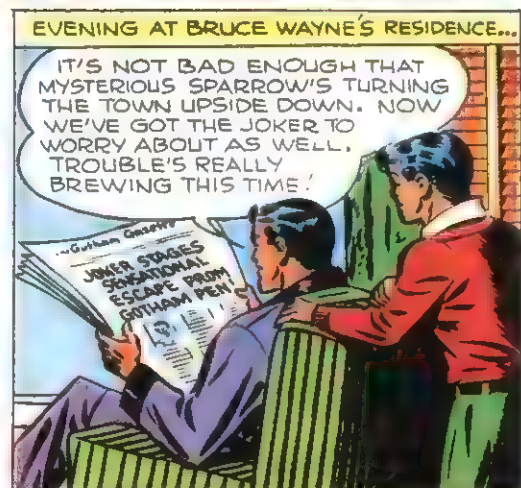
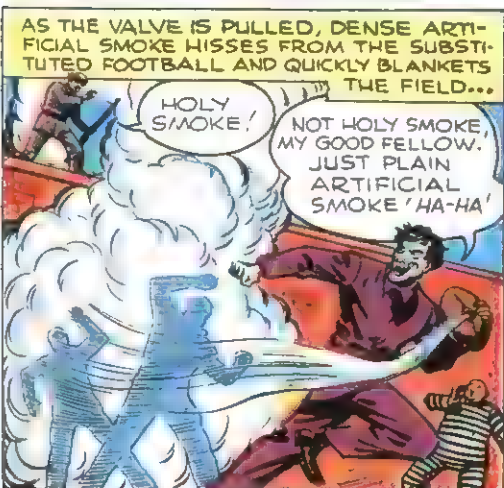
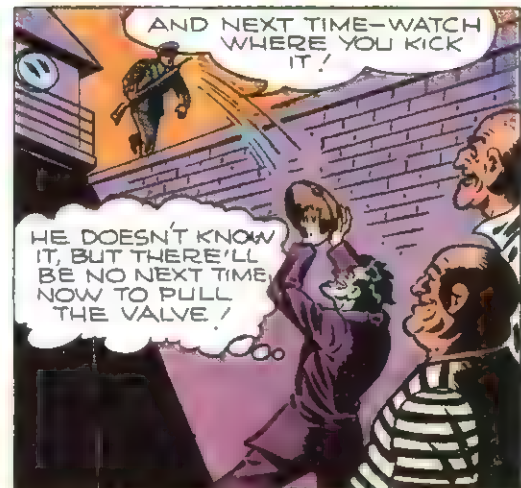
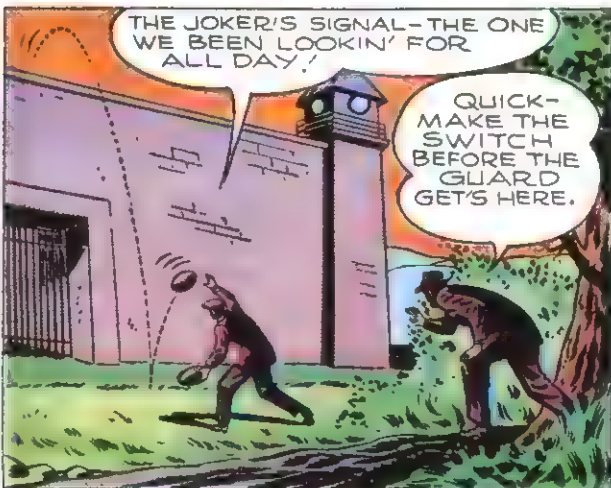
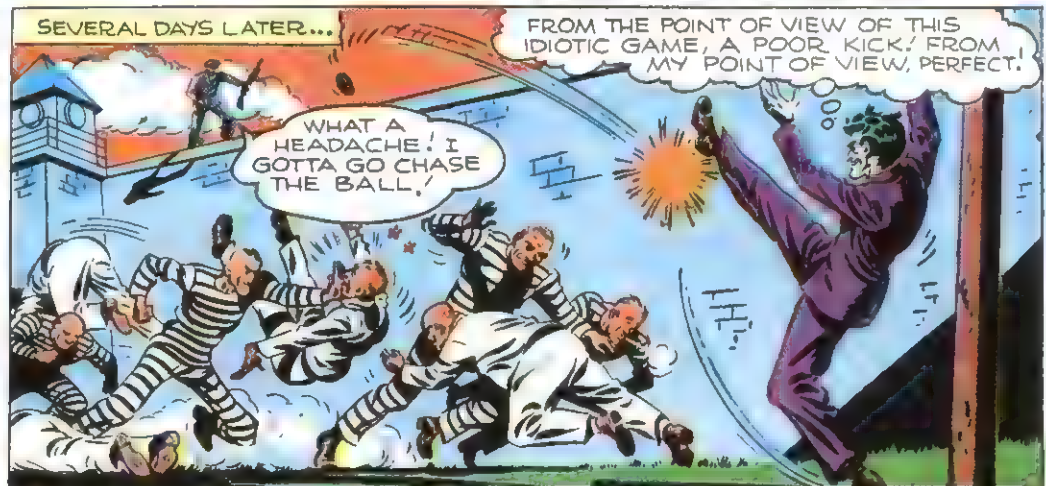
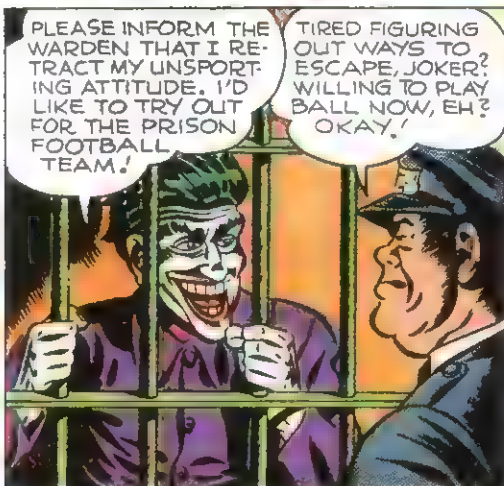
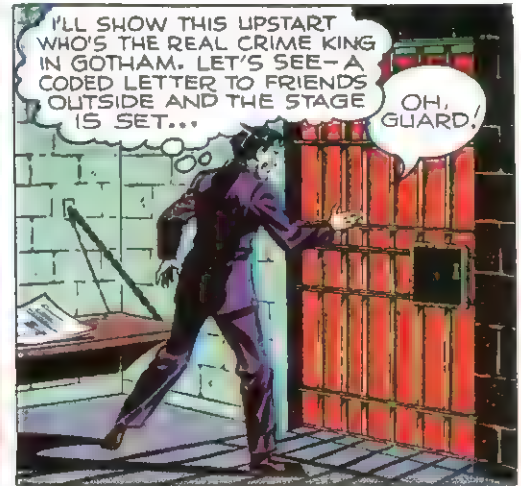
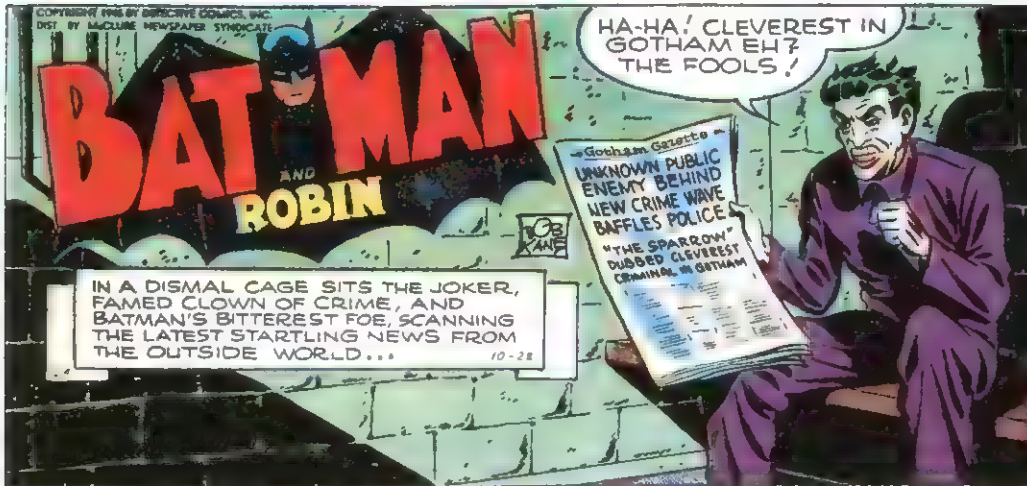
ALFRED'S RIGHT. IF THERE'D BEEN NO TREASURE MAP—

—YOU COULDN'T HAVE FOOLED THOSE CROOKS INTO REMOVING THAT BOULDER BY ALTERING THE MAP AND MAKING THEM THINK THE TREASURE WAS IN THE INNER CHAMBER WHERE WE WERE IMPRISONED!

LATER—AT THE HOME OF BRUCE WAYNE...

IT'S THE MUSEUM. THEY SAY THAT MAP I GAVE THEM IS THE TREASURE OF THEIR CARTOGRAPHIC COLLECTION.

YOU'RE A BIT OF A TREASURE YOURSELF, ALFRED, OLD BOY. AFTER A HARD DAY ON A REEF, THIS DINNER IS WONDERFUL!



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BATMAN AND ROBIN

HIS CRIMINAL REPUTATION AT STAKE BECAUSE OF WIDELY PUBLICIZED CRIMES OF "THE SPARROW", THE JOKER, FAMED FOE OF THE BATMAN, HAS JUST ENGINEERED A SUCCESSFUL JAIL BREAK...

GENTLEMEN—NOW THAT I'M BACK, THE MYTH OF THIS MYSTERIOUS SPARROW'S SUPERIORITY IN CRIME SHALL BE ABRUPTLY SHATTERED!

IT'S ME—MINCEMEAT MULLIGAN. I GOT A MESSAGE FER DA JOKER.

MY BOSS, THE SPARROW, SENT ME TO BRING YA TO THE HIDEOUT. THE SPARROW THINKS YOU GOT TALENT AND WOULD LIKE TO PLACE YA IN THE ORGANIZATION!

WHAT COLOSSAL NERVE! SHOW THIS FOOL OUT—ON HIS EAR!!

PRESENTLY, IN ANOTHER PART OF TOWN...

—AND DA JOKER DID NOT TAKE KINDLY TO YER OFFER, SPARROW. I TINK HIS PRIDE WUZ HOIT.

I'LL SHOW THAT GRINNING COMEDIAN! I'LL MAKE HIM A PUBLIC LAUGHING STOCK FOR REFUSING ME!

THAT EVENING AT BRUCE WAYNE'S HOME...

IT'S THE BAT SIGNAL, MAWSTER BRUCE!

HURRY, DICK. I WONDER WHICH OF THOSE TWIN MENACES IT'S ABOUT—THE JOKER OR THE SPARROW?

SHORTLY AFTER... IT CAME THROUGH THE WINDOW TEN MINUTES AGO!

Dear Batman:
At precisely 10 tonight, I will steal Sascha Dreifitz' Stradivarius as he plays before a full house at the Concert Hall.
affectionately,
THE JOKER.

I'VE POSTED MEN ALL AROUND THE CONCERT HALL. EVEN PLANTED A FEW IN THE ORCHESTRA. HE'LL NEVER GET AWAY WITH IT.

JUST THE SAME, HE'LL TRY. THE JOKER ALWAYS KEEPS HIS WORD. I'LL BE THERE, IN ANY CASE...

LATER...

I DON'T UNDERSTAND. ALREADY FIVE PAST TEN AND NO JOKER! IT ISN'T LIKE HIM!

MAYBE HE REALIZED HE BIT OFF MORE THAN HE COULD CHEW THIS TIME.

BATMAN—A LITTLE LAUNDRY WAS JUST HELD UP AROUND THE CORNER. THE THIEF GOT AWAY WITH EIGHT SHIRTS. AND HE LEFT THIS.

THE JOKER'S CARD! BUT—I CAN'T BELIEVE IT. UNLESS HE REALLY LOST HIS NERVE!

WHY NOT? IT'S HAPPENED TO OTHER CROOKS. HE MUST'VE GOTTEN COLD FEET ON THE WAY AND PICKED ON SOMETHING NEARBY INSTEAD.

HA-HA! MAYBE HE DIDN'T WANT TO MAKE A PUBLIC APPEARANCE IN A DIRTY SHIRT!

Gotham Gazette
JOKER GETS COLD FEET, SCORNS STRAD FOR CLEAN SHIRTS!
LAUNDRY STICK-UP IS ANTI-CLIMAX TO THREAT OF MAJOR CRIME

I'VE BEEN FRAMED! I NEVER SENT THAT NOTE! I WASN'T NEAR THAT LAUNDRY! THE SPARROW! HE'S TRYING TO MAKE A FOOL OF ME! I'LL SETTLE WITH HIM IF IT'S THE LAST THING I DO!!

BATMAN AND ROBIN

THROUGH A SPURIOUS NOTE SIGNED "THE JOKER" WHICH THREATENS A MAJOR CRIME THAT DOESN'T MATERIALIZE, THE SPARROW MAKES A LAUGHING STOCK OF THE JOKER WHO NOW PLANS REVENGE ON HIS UNKNOWN COMPETITOR IN CRIME...

STEAL THE HIGGLEY SIGN! BUT THAT'S IMPOSSIBLE. MAYBE THIS NOTE'S A PHONY, TOO!

HM- I'M AFRAID ONLY THE JOKER WOULD THINK OF SOMETHING SO FANTASTIC!

Gotham Gazette

JOKER NOTE DENIES PREVIOUS CRIME THREAT

BLAMES SPARROW; PROMISES THEFT OF GIANT GOTHAM SQUARE NEON SIGN!

SHORTLY AFTER...

THE ONLY WAY HE CAN GET AT THIS SIGN IS FROM THE ROOF HERE AND OUR MEN ARE COVERING ALL THE BUILDING ENTRANCES.

I'M NOT SO SURE HE'LL TRY IT THAT WAY. SEEMS TOO OBVIOUS.

HIGGLEY'S BUBBLE GUM

DRINK CORDON

EVEN IF HE TRIES A HELICOPTER LANDING FROM THE AIR, WE'RE READY FOR THAT TOO.

HM-PRETTY THOROUGH PREPARATIONS UP HERE. GUESS YOU WON'T NEED US. LET'S GO, ROBIN.

HUH? WHERE?

PERSONALLY, I DON'T THINK THE JOKER'LL GO NEAR THAT ROOF-EITHER FROM THE AIR OR THROUGH THE BUILDING. NO-TO STOP HIM, I'M GOING TO NEED AN ANTI-TANK TRAP!

IN ONE HOUR, WE START. AND WHEN OUR PRODIGIOUS FEAT IS ACCOMPLISHED, THE SPARROW WILL REALIZE HOW GROSSLY HE'S UNDERESTIMATED ME!

ONE HOUR LATER AS A HUGE TRUCK SPEEDS ALONG THE ONE-WAY STREET FRONTING THE HIGGLEY BUILDING...

LOOK AT THAT HAY TRUCK TEARING ALONG DOWN THERE. THE DRIVER MUST BE OFF HIS TOP!

HIGGLEY'S

HA-HA! PERFECT! STEP ON IT, SNAKE-EYES!

KEEP THE SPEED STEADY, SNAKE-EYES. WE DON'T WANT THAT SIGN TO LAND ON OUR HEADS!

HIGGLEY'S BUBBLE GUM

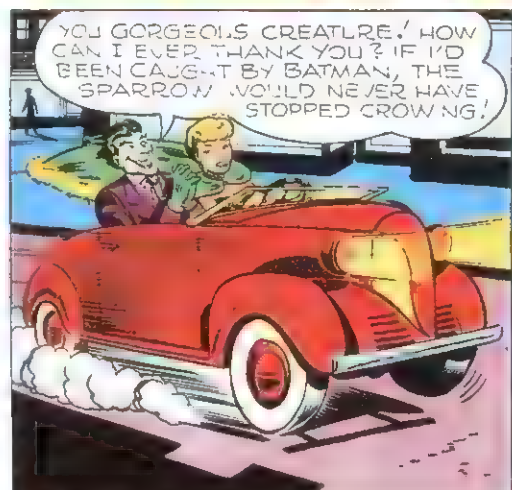
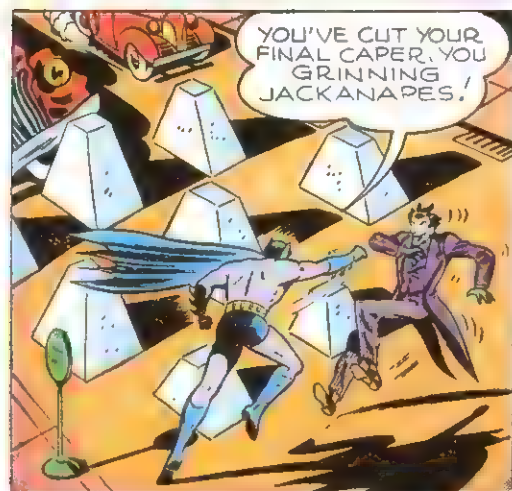
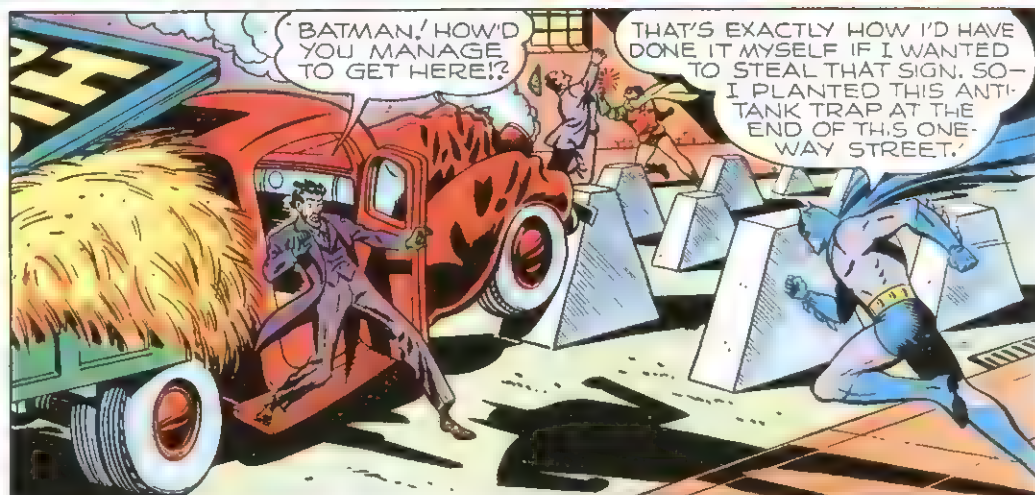
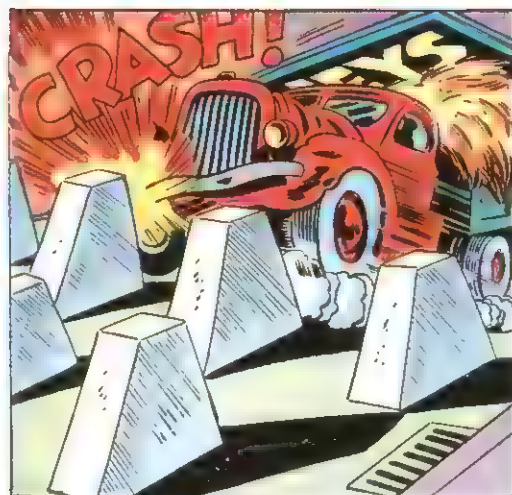
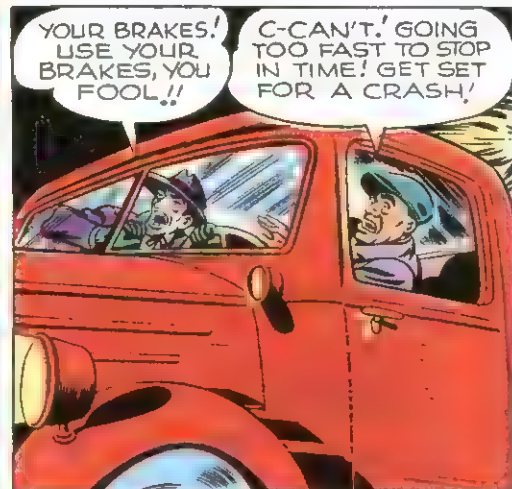
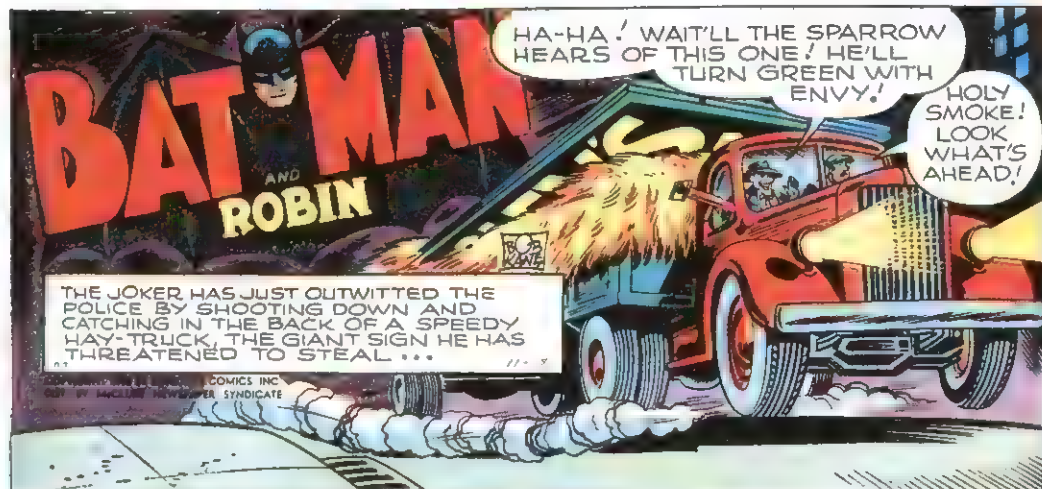
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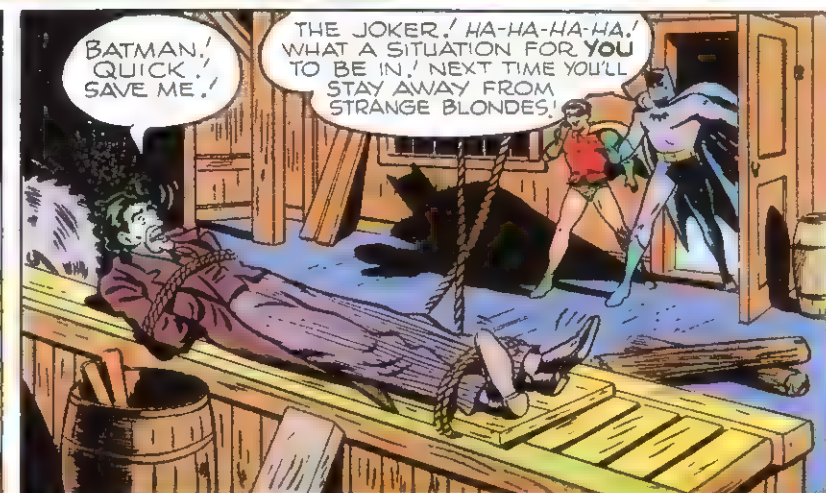
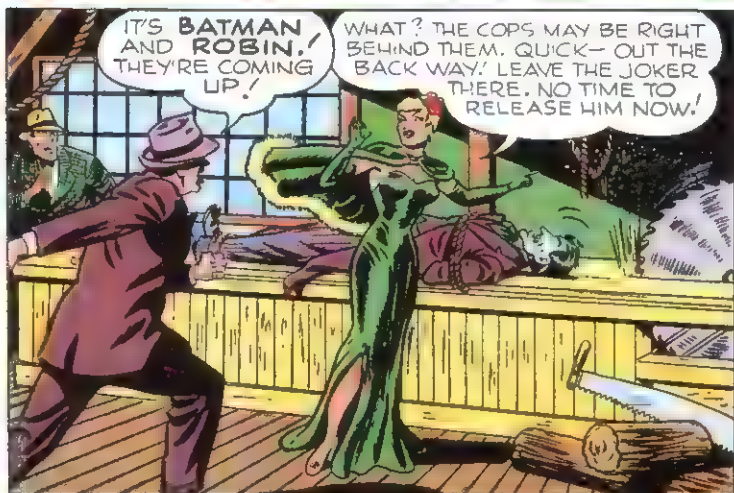
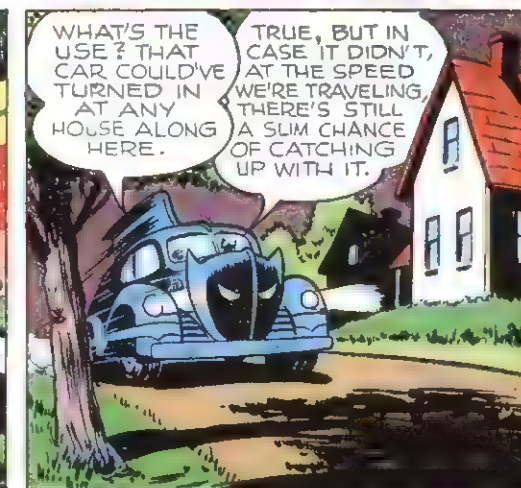
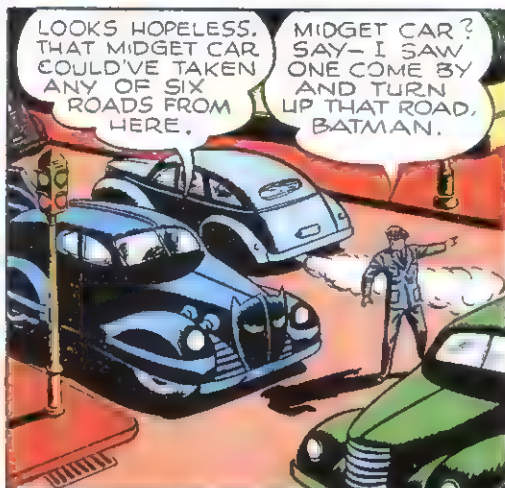
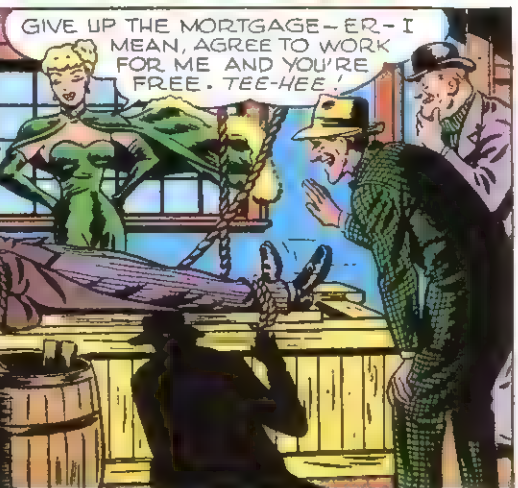
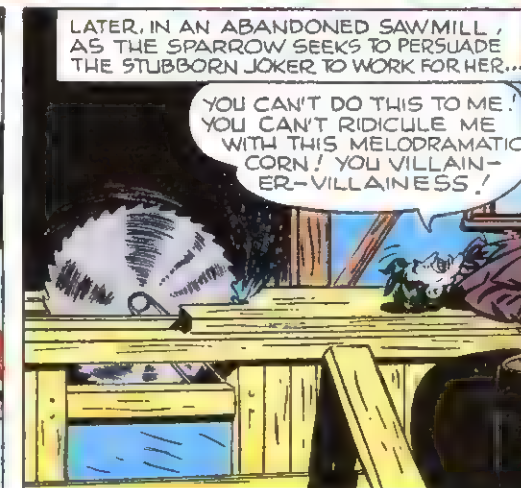
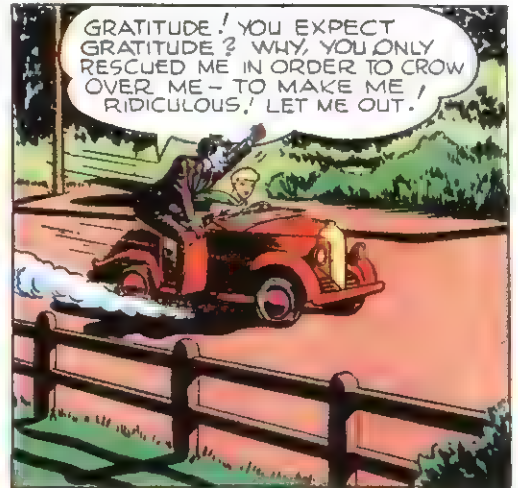
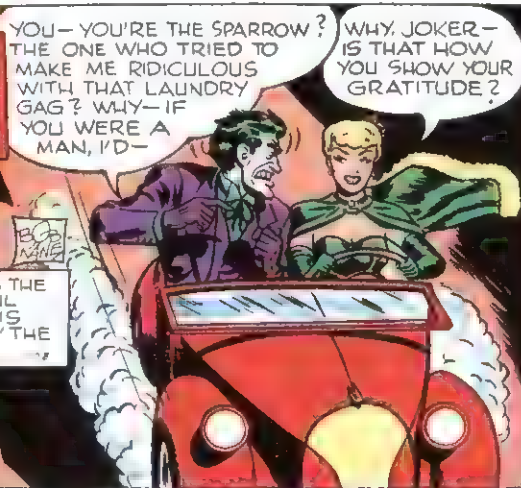
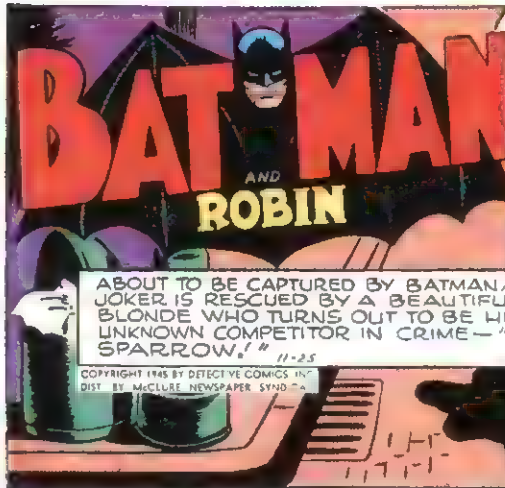
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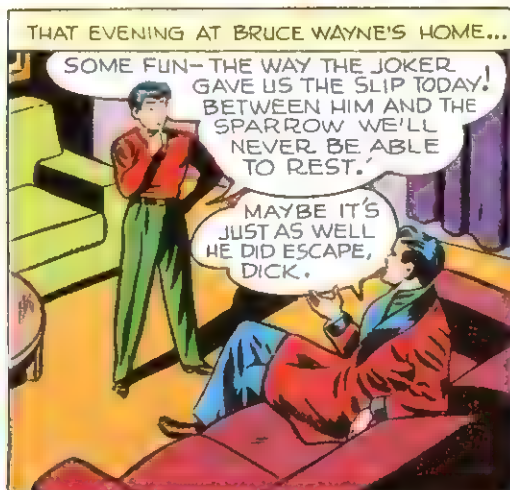
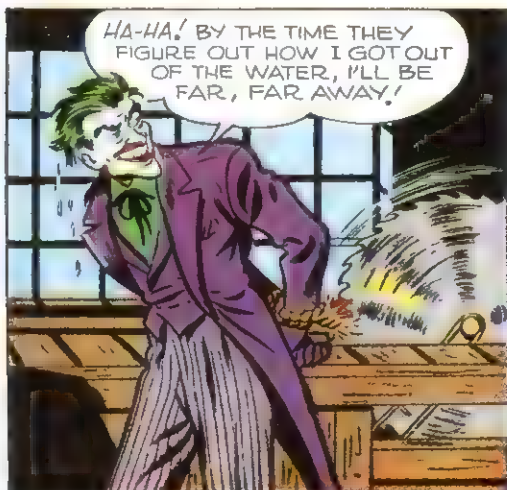
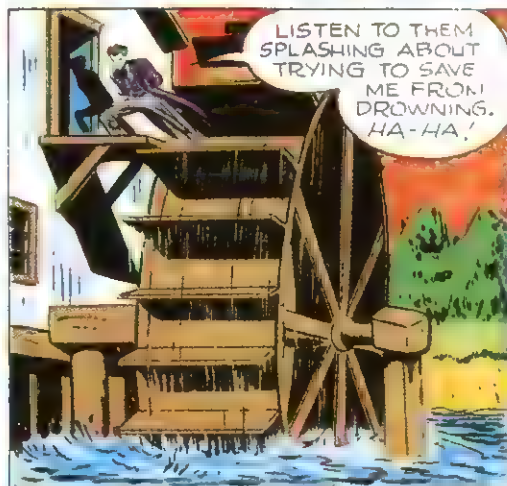
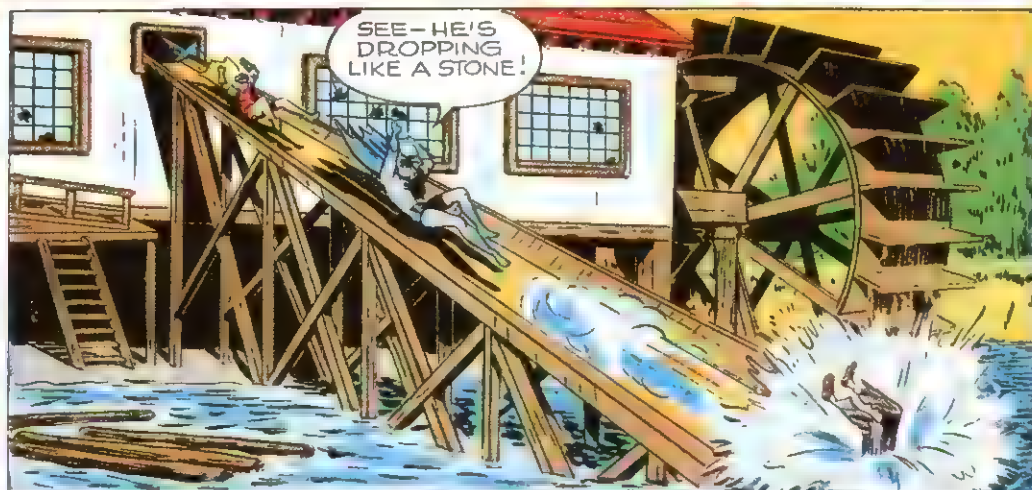
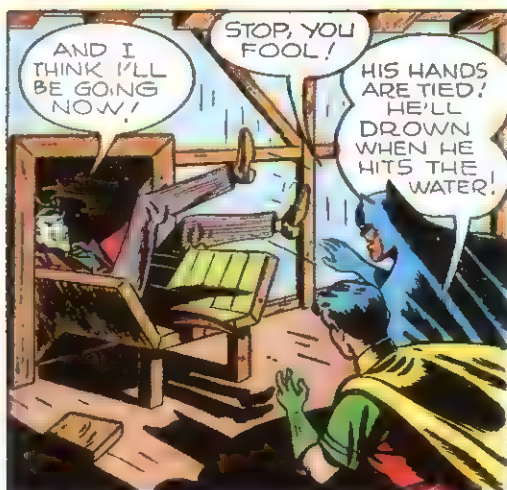
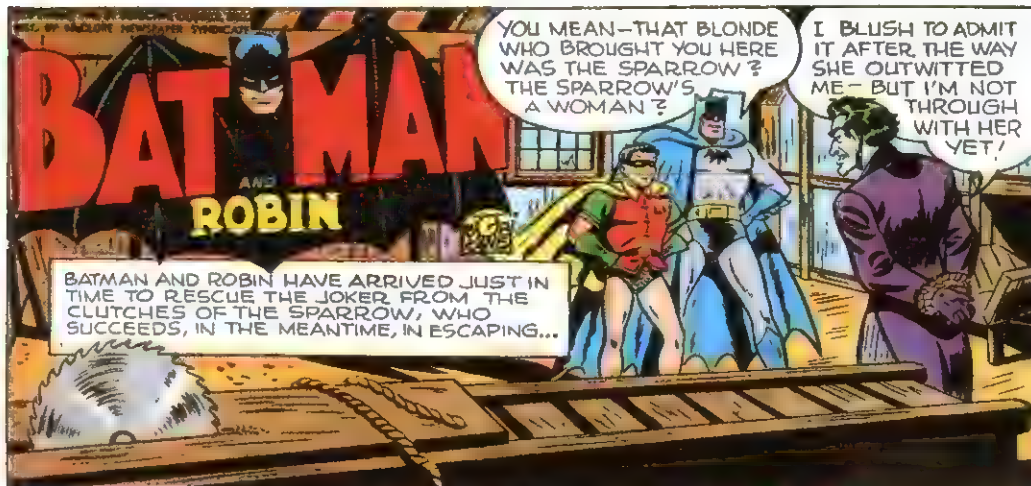
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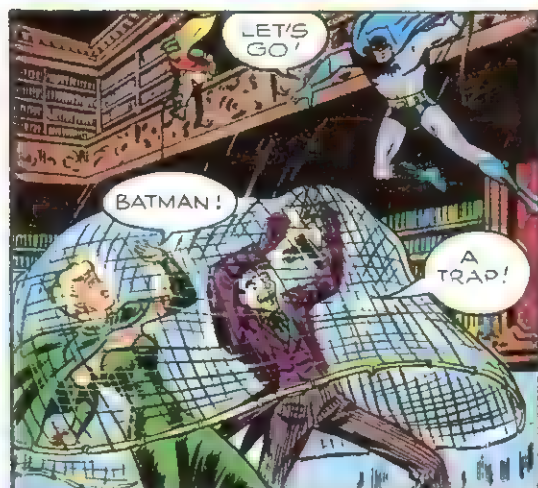
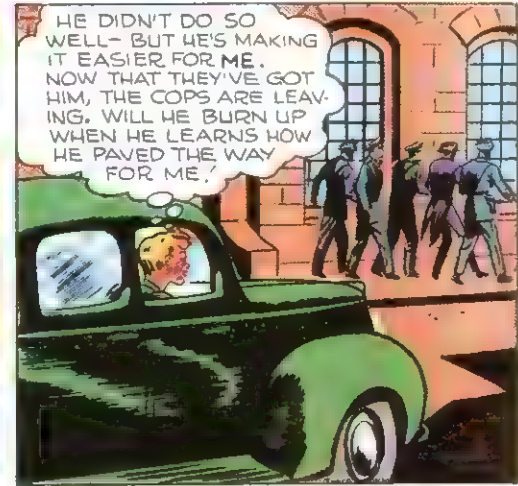
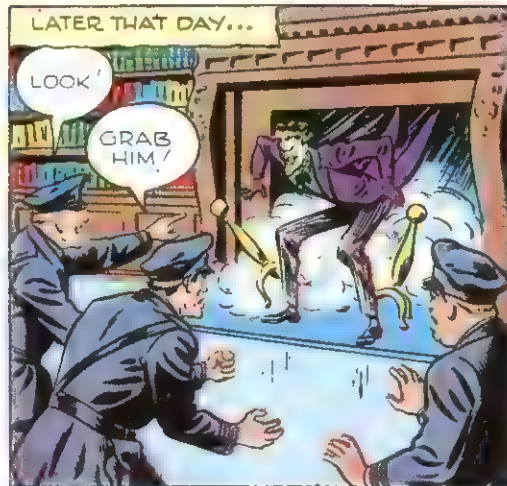
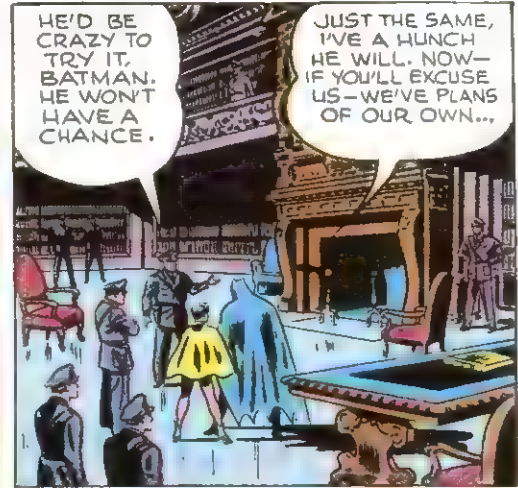
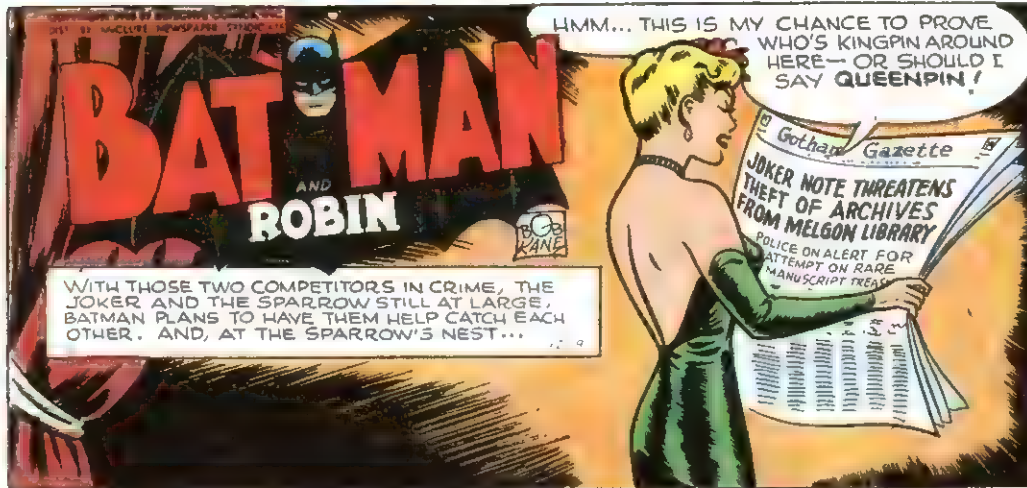
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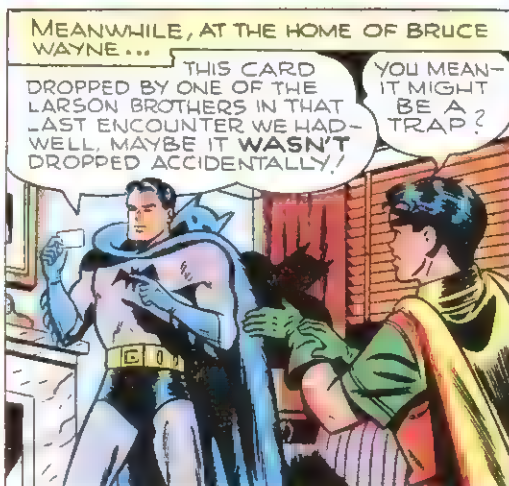
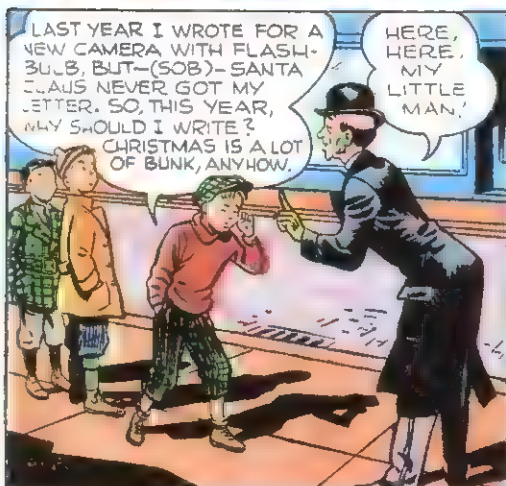
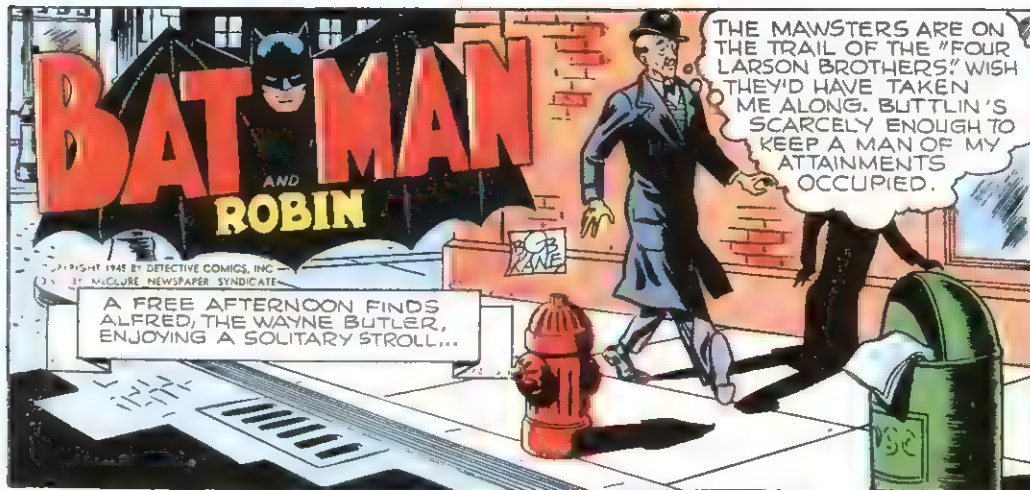
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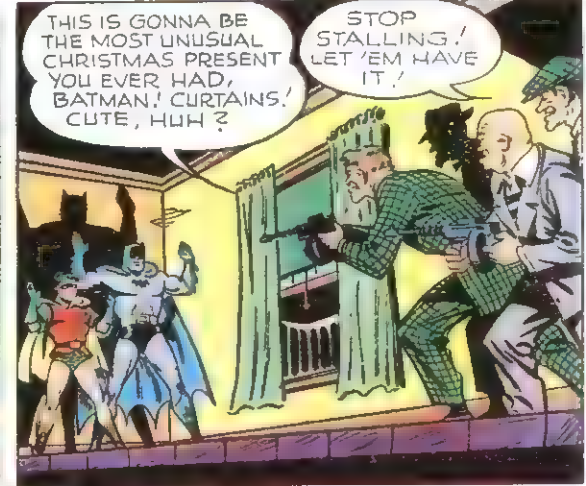
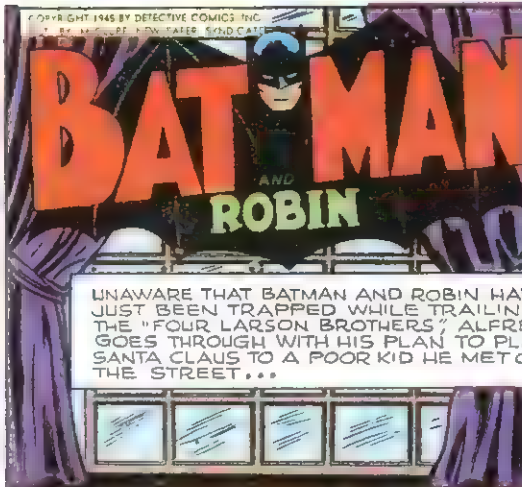


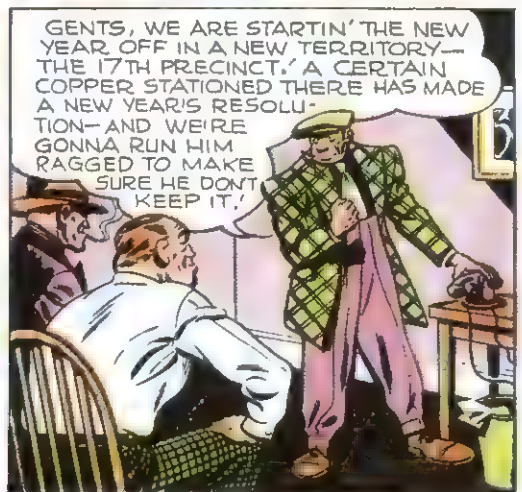
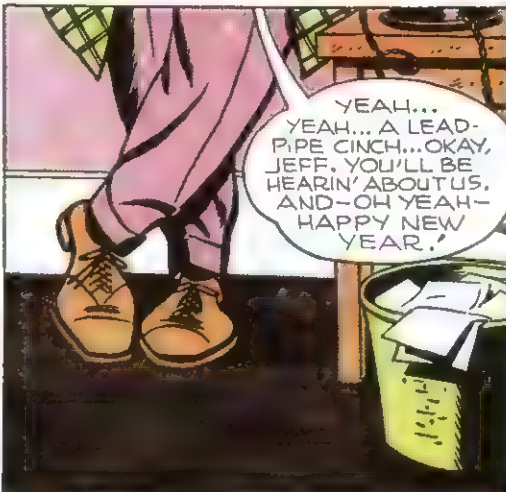
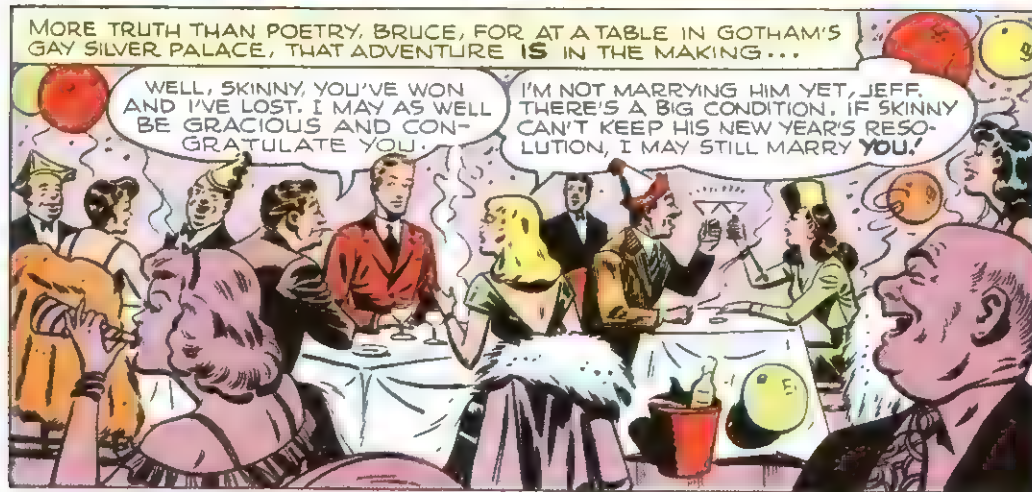
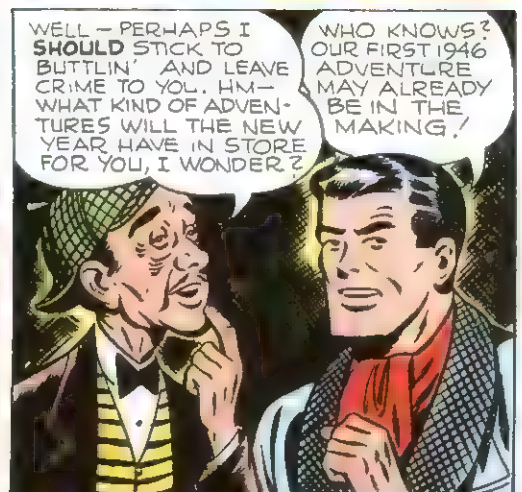
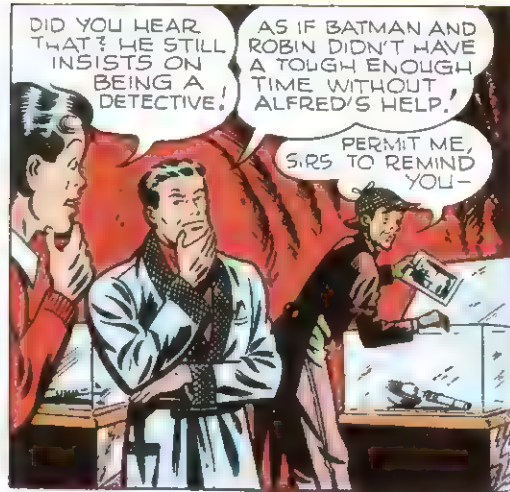
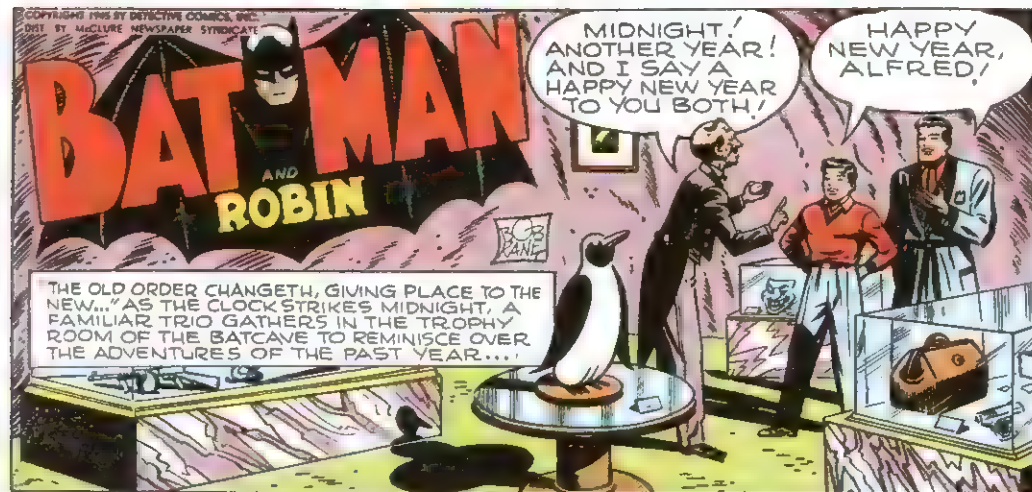


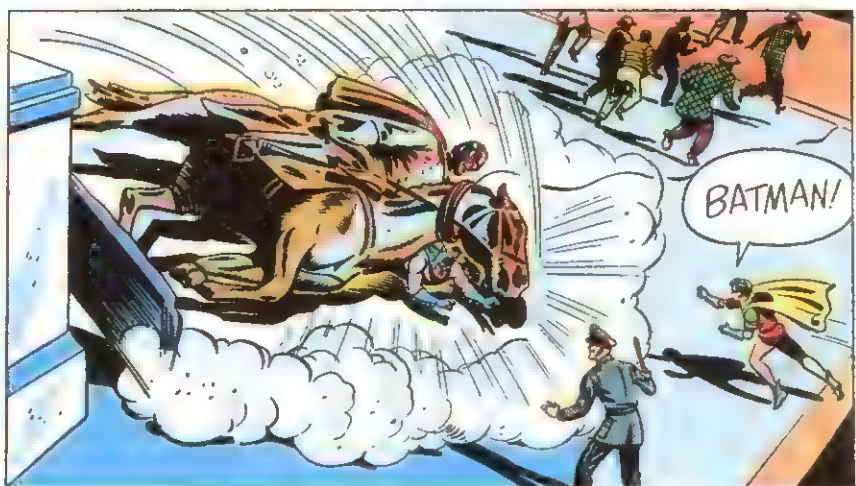
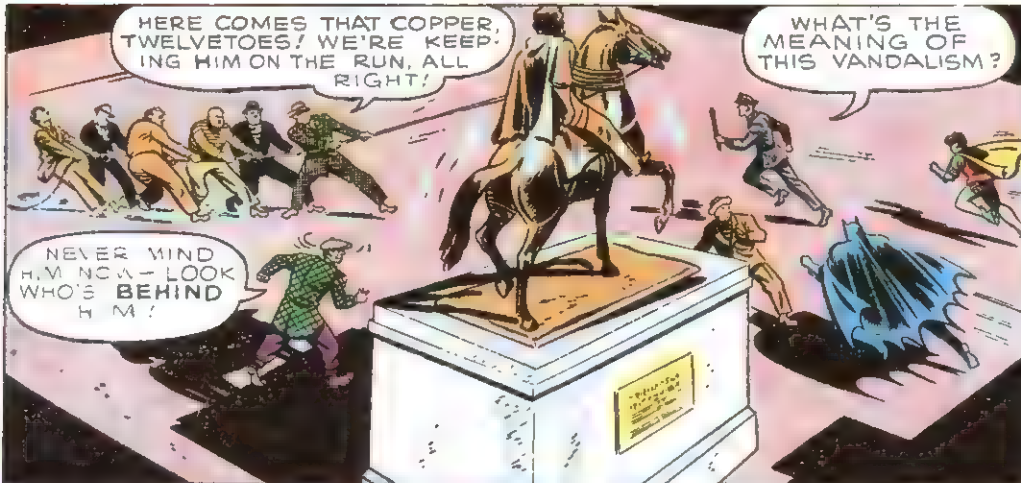
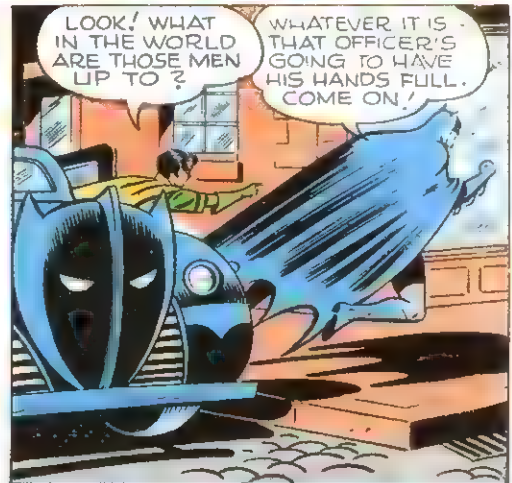
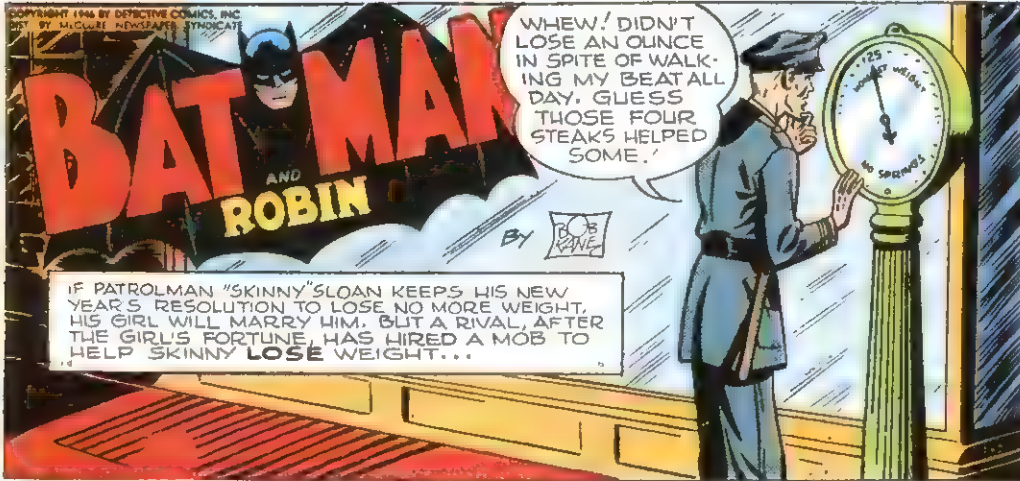


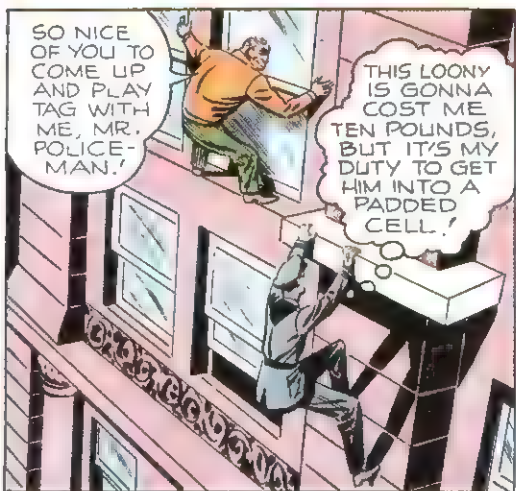
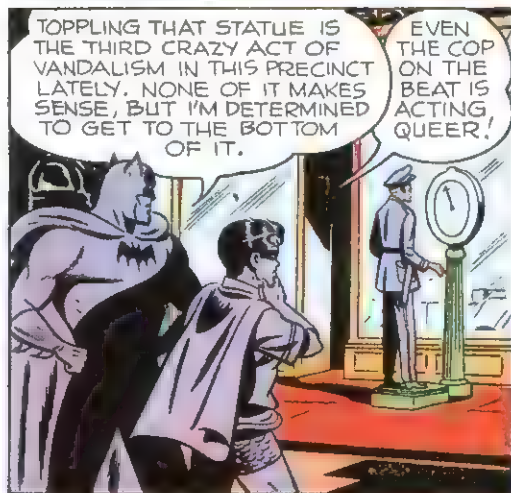
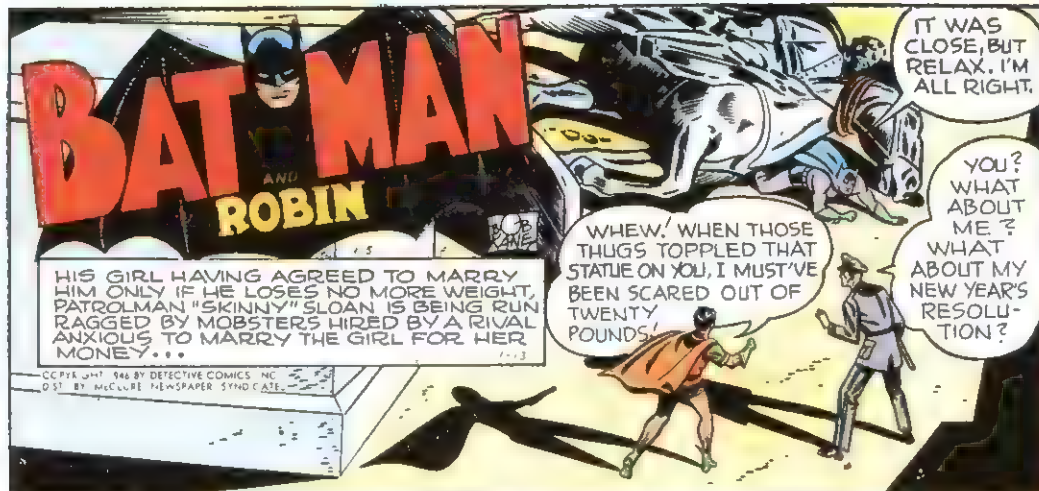


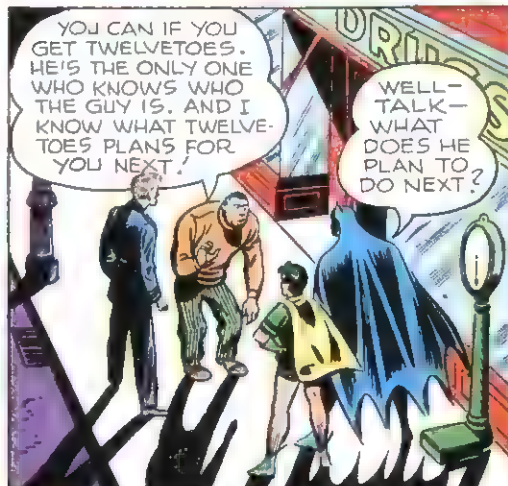
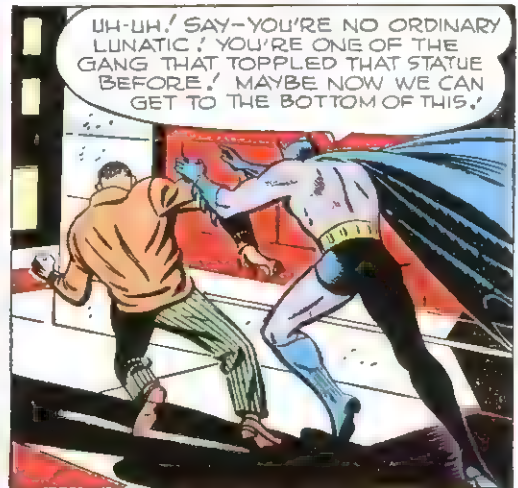
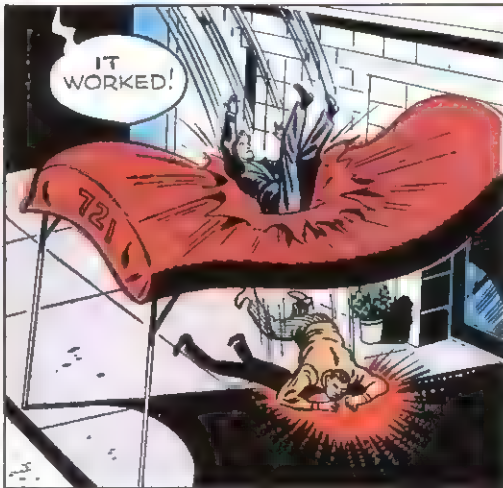
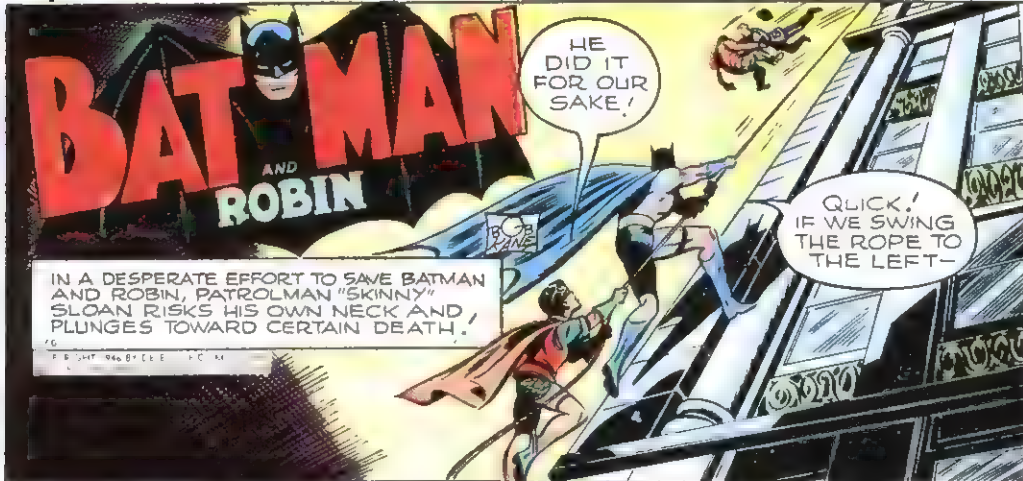


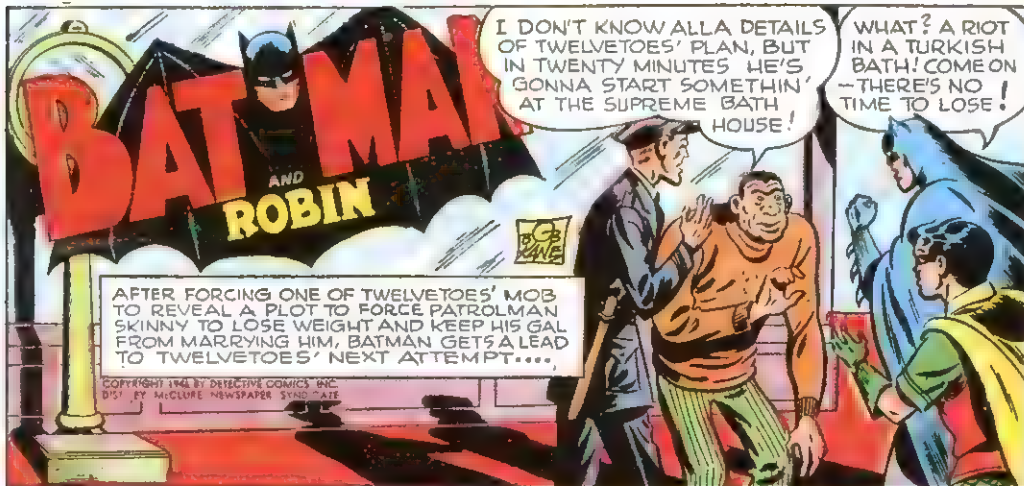












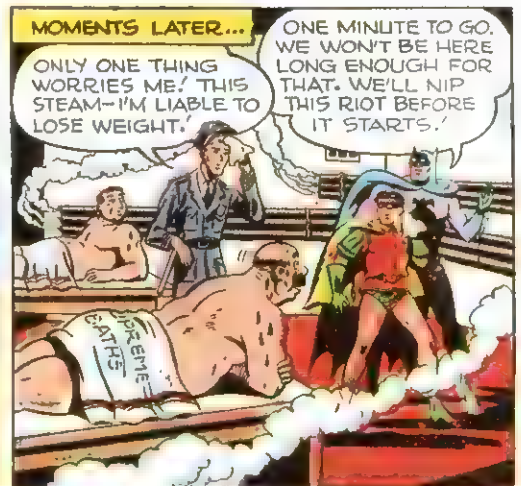
BATMAN AND ROBIN

I DON'T KNOW ALL THE DETAILS OF TWELVETOES' PLAN, BUT IN TWENTY MINUTES HE'S GONNA START SOMETHIN' AT THE SUPREME BATH HOUSE!

WHAT? A RIOT IN A TURKISH BATH? COME ON - THERE'S NO TIME TO LOSE!

AFTER FORCING ONE OF TWELVETOES' MOB TO REVEAL A PLOT TO FORCE PATROLMAN SKINNY TO LOSE WEIGHT AND KEEP HIS GAL FROM MARRYING HIM, BATMAN GETS A LEAD TO TWELVETOES' NEXT ATTEMPT....

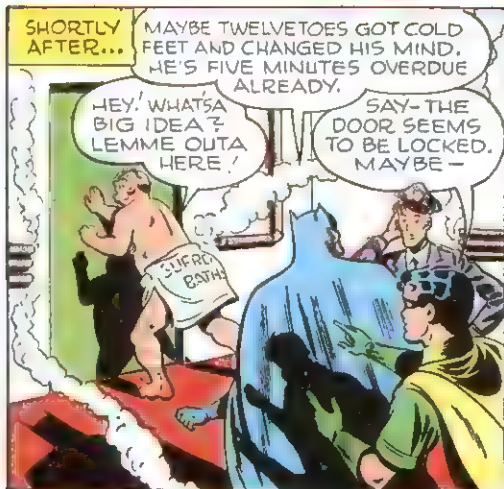
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MOMENTS LATER...

ONLY ONE THING WORRIES ME! THIS STEAM-I'M LIABLE TO LOSE WEIGHT!

ONE MINUTE TO GO. WE WON'T BE HERE LONG ENOUGH FOR THAT. WE'LL NIP THIS RIOT BEFORE IT STARTS!



SHORTLY AFTER...

MAYBE TWELVETOES GOT COLD FEET AND CHANGED HIS MIND. HE'S FIVE MINUTES OVERDUE ALREADY.

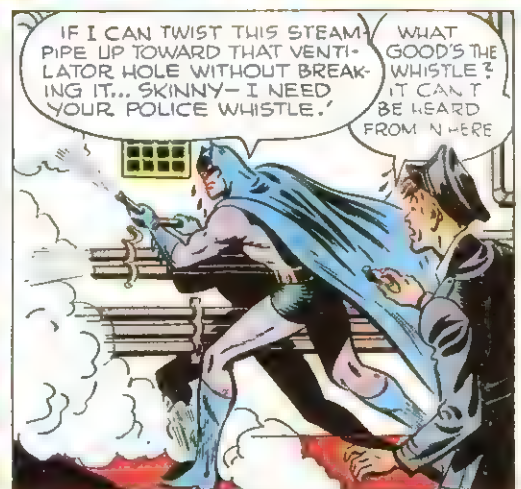
HEY! WHAT'S A BIG IDEA? LEMME OUTA HERE!

SAY- THE DOOR SEEMS TO BE LOCKED. MAYBE -



NO USE! WE'VE BEEN OUTWITTED! THE DOOR'S LOCKED FROM THE STEAM ROOM ON THE OTHER SIDE AND WE CAN'T BUDGE IT!

LOOK! THE STEAM'S RISING! THIS IS GOING TO COST ME PLENTY OF WEIGHT!



IF I CAN TWIST THIS STEAM PIPE UP TOWARD THAT VENTILATOR HOLE WITHOUT BREAKING IT... SKINNY- I NEED YOUR POLICE WHISTLE!

WHAT GOOD'S THE WHISTLE? IT CAN'T BE HEARD FROM N-HERE



WHEN I THRUST IT THROUGH THAT HOLE ON THE END OF THIS PIPE, IT'LL BE HEARD, ALL RIGHT!

WHAT'S THE DIFFERENCE? I MUST'VE SWEATED OFF TEN POUNDS BY NOW. MY GIRL WON'T LOOK AT ME!

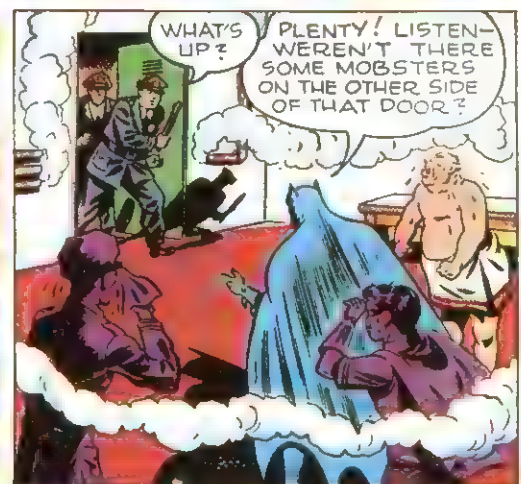


REEEEEEE

HEY- WHAT'S THAT WHISTLE SHRIEKING FOR?

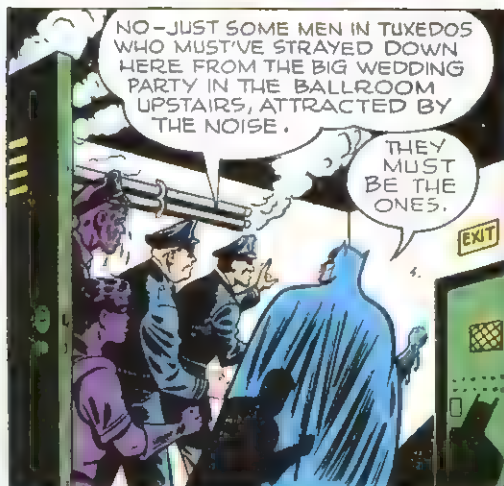
I DON'T KNOW, BUT SOMETHING'S WRONG IN THERE. THAT'S A POLICE WHISTLE. COME ON, JOE.

SUPREME BATHS ENTRANCE



WHAT'S UP?

PLENTY! LISTEN- WEREN'T THERE SOME MOBSTERS ON THE OTHER SIDE OF THAT DOOR?



NO -JUST SOME MEN IN TUXEDOS WHO MUST'VE STRAYED DOWN HERE FROM THE BIG WEDDING PARTY IN THE BALLROOM UPSTAIRS, ATTRACTED BY THE NOISE.

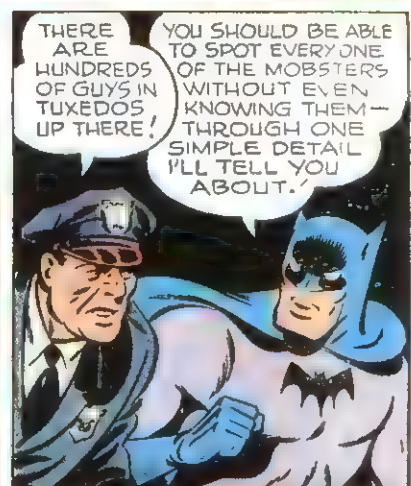
THEY MUST BE THE ONES.

EXIT



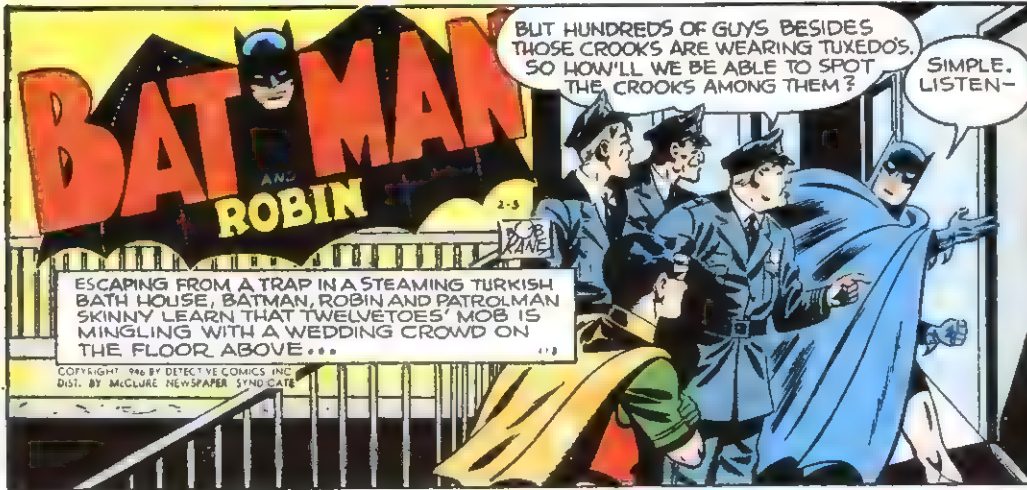
THEY PROBABLY HAD IT PLANNED TO MINGLE WITH THE GUESTS UPSTAIRS INSTEAD OF RISKING AN ORDINARY GETAWAY IN CASE OF A SLIP!

STILL-HOW'LL WE KNOW WHO THEY ARE?



THERE ARE HUNDREDS OF GUYS IN TUXEDOS UP THERE!

YOU SHOULD BE ABLE TO SPOT EVERYONE OF THE MOBSTERS WITHOUT EVEN KNOWING THEM- THROUGH ONE SIMPLE DETAIL I'LL TELL YOU ABOUT.



BATMAN AND ROBIN

2-5

ESCAPING FROM A TRAP IN A STEAMING TURKISH BATH HOUSE, BATMAN, ROBIN AND PATROLMAN SKINNY LEARN THAT TWELVETOES' MOB IS MINGLING WITH A WEDDING CROWD ON THE FLOOR ABOVE...

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BUT HUNDREDS OF GUYS BESIDES THOSE CROOKS ARE WEARING TUXEDOS. SO HOW'LL WE BE ABLE TO SPOT THE CROOKS AMONG THEM?

SIMPLE. LISTEN-

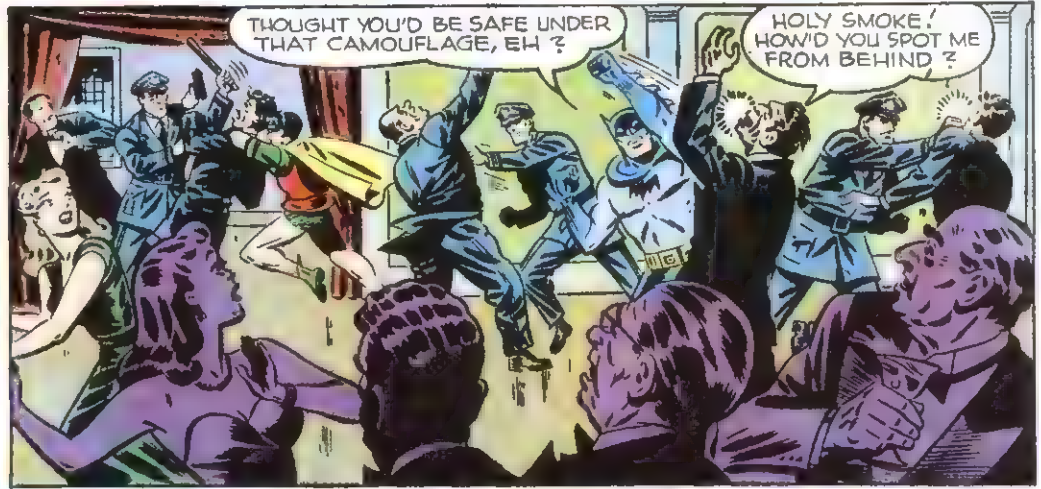


HERE THEY COME. BUT JUST KEEP YOUR FACE DOWN. THEY'LL NEVER BE ABLE TO SPOT US IN THIS CROWD.



ALL RIGHT, YOU! YOU AREN'T FOOLING ANYBODY!

THAT MONKEY SUIT'S NO PROTECTION. IT'S A GIVEAWAY. COME ON!



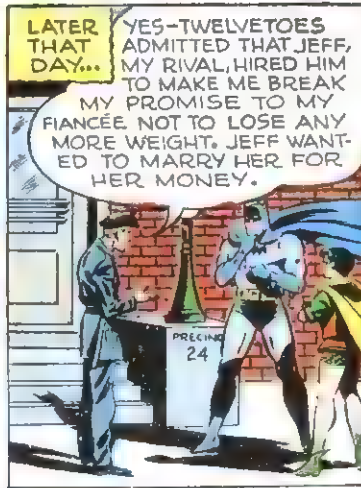
THOUGHT YOU'D BE SAFE UNDER THAT CAMOUFLAGE, EH?

HOLY SMOKE! HOW'D YOU SPOT ME FROM BEHIND?



IT WAS SIMPLE SPOTTING YOU! BEING IN THAT STEAM ROOM SOAKED EVERY BIT OF CREASE OUT OF YOUR CLOTHES. LOOK AT YOUR TROUSERS!

OW! WAS I A SAP!




LATER THAT DAY...

YES-TWELVETOES ADMITTED THAT JEFF, MY RIVAL, HIRED HIM TO MAKE ME BREAK MY PROMISE TO MY FIANCEE. NOT TO LOSE ANY MORE WEIGHT. JEFF WANTED TO MARRY HER FOR HER MONEY.



BUT I ACTUALLY DID LOSE THREE POUNDS IN THAT STEAM BATH. AND HELEN SAID SHE'D NEVER MARRY ME IF THAT HAPPENED.

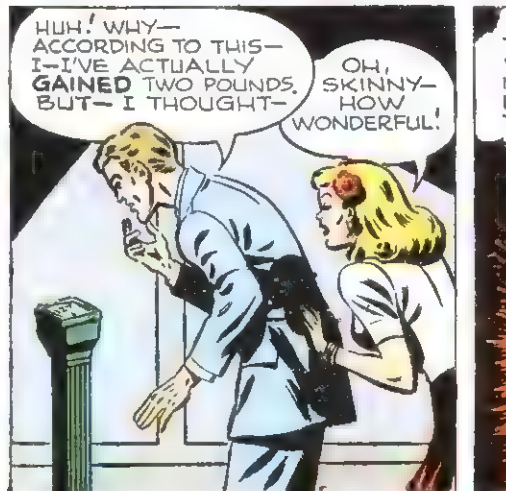
JUST THE SAME, YOU OUGHT TO SEE HER AND EXPLAIN.



SO--THAT EVENING...

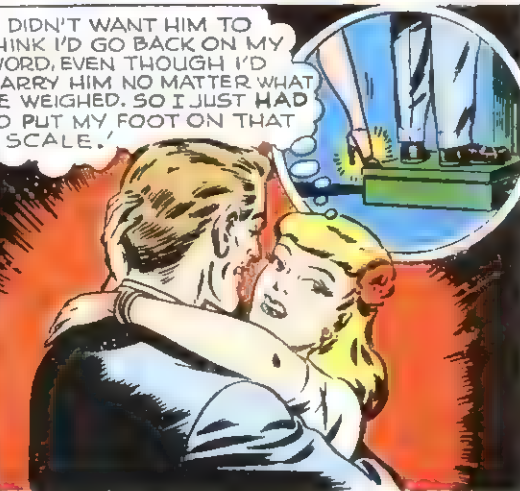
BEFORE YOU SAY A WORD, I WANT TO SEE HOW WELL YOU'VE BEEN KEEPING YOUR NEW YEAR'S RESOLUTION. COME ALONG--THERE'S A SCALE INSIDE!

HELEN--I--I--WELL, I'VE GOT TO ADMIT--

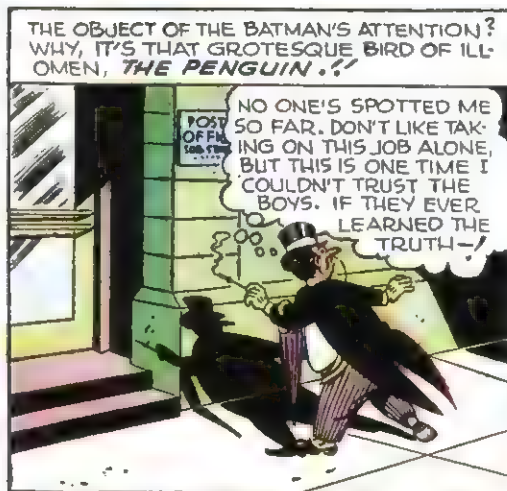
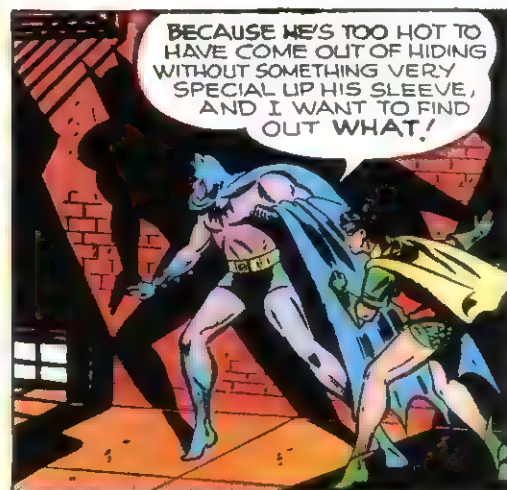
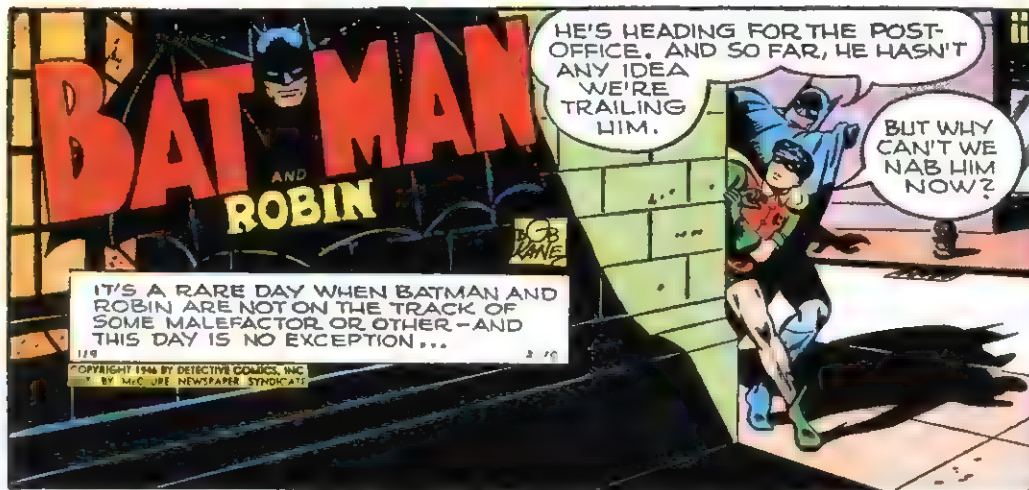


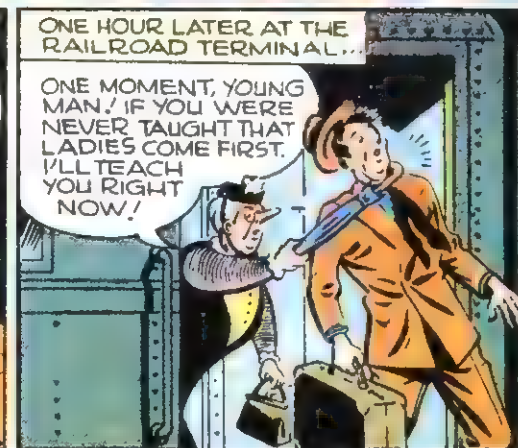
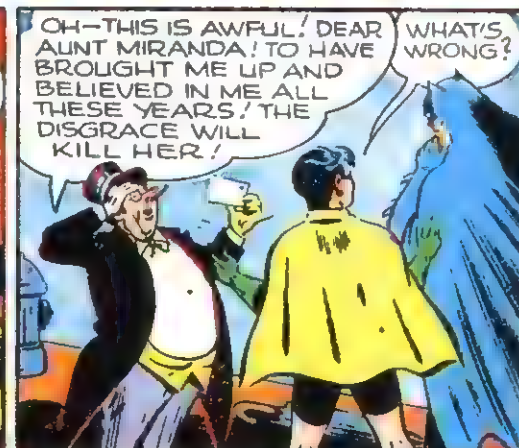
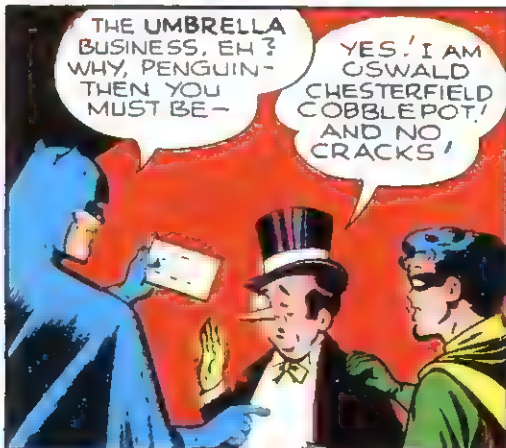
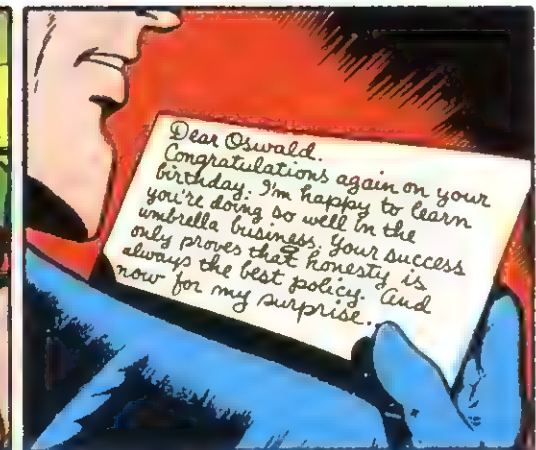
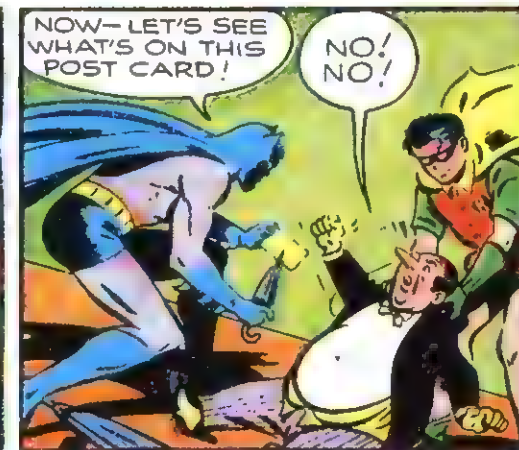
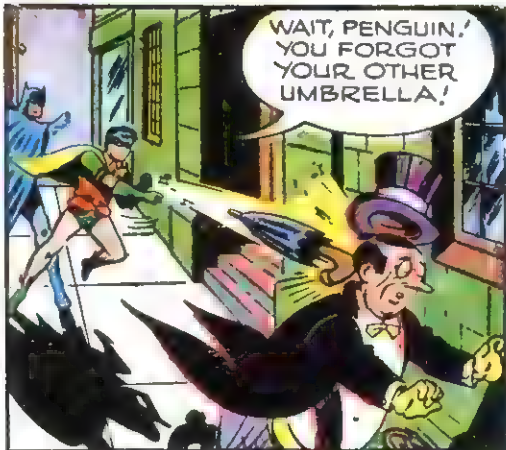
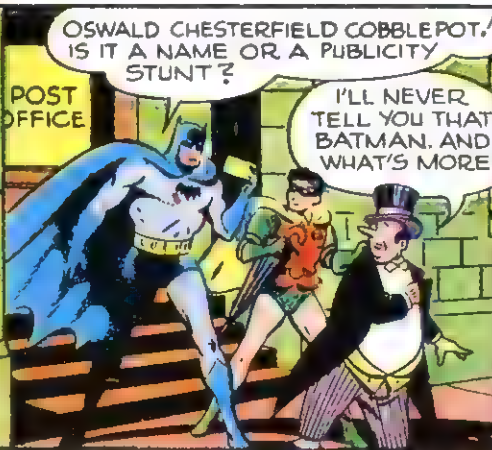
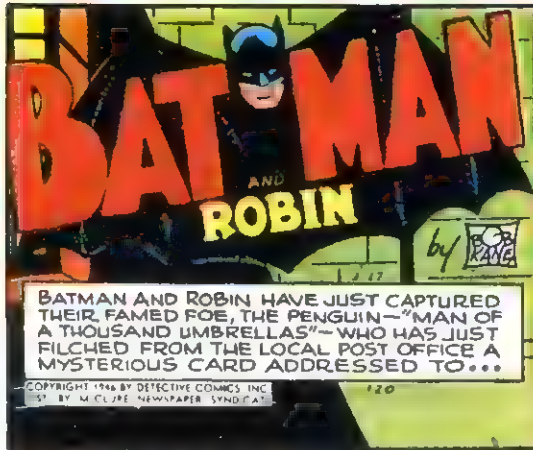
HUH! WHY--ACCORDING TO THIS--I--I'VE ACTUALLY GAINED TWO POUNDS. BUT--I THOUGHT--

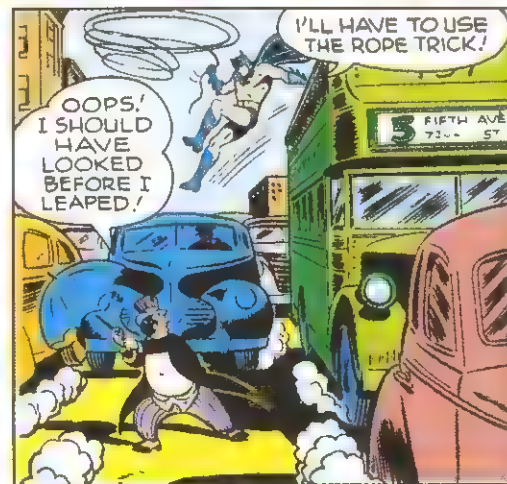
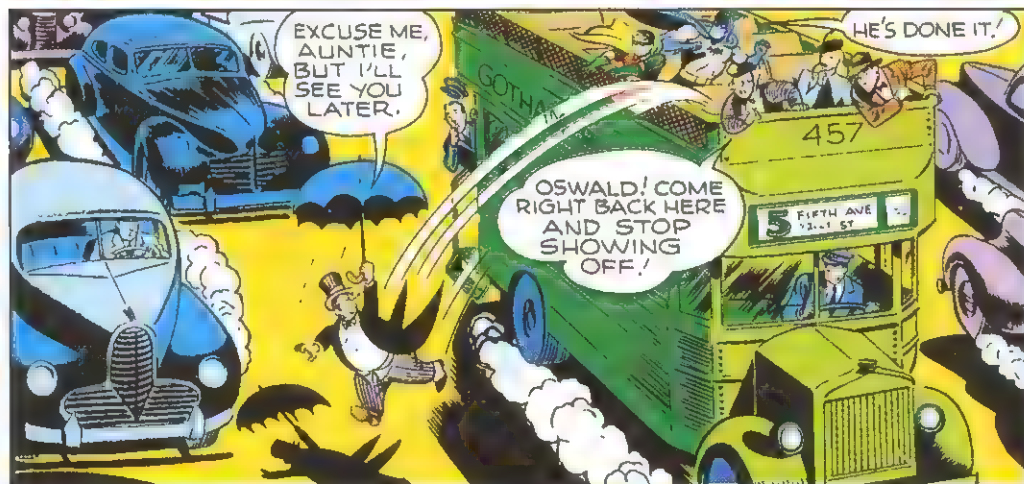
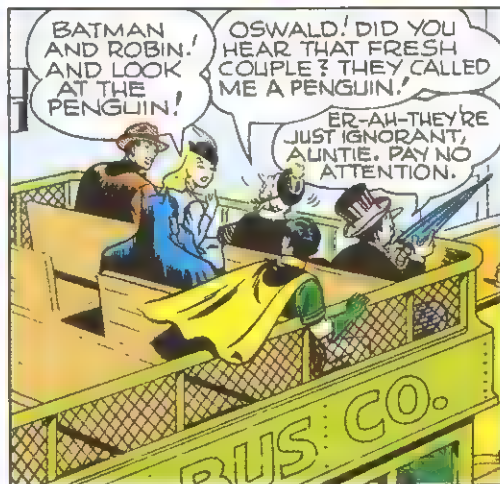
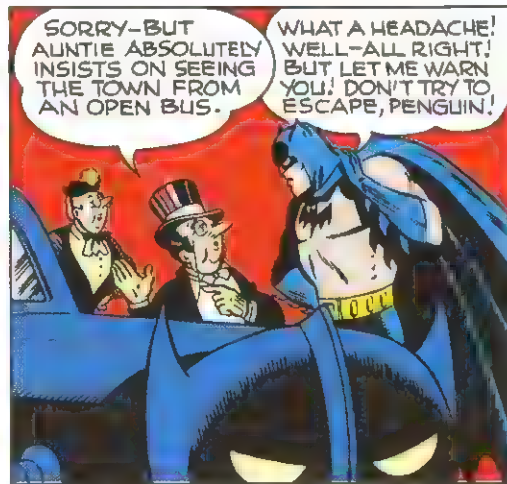
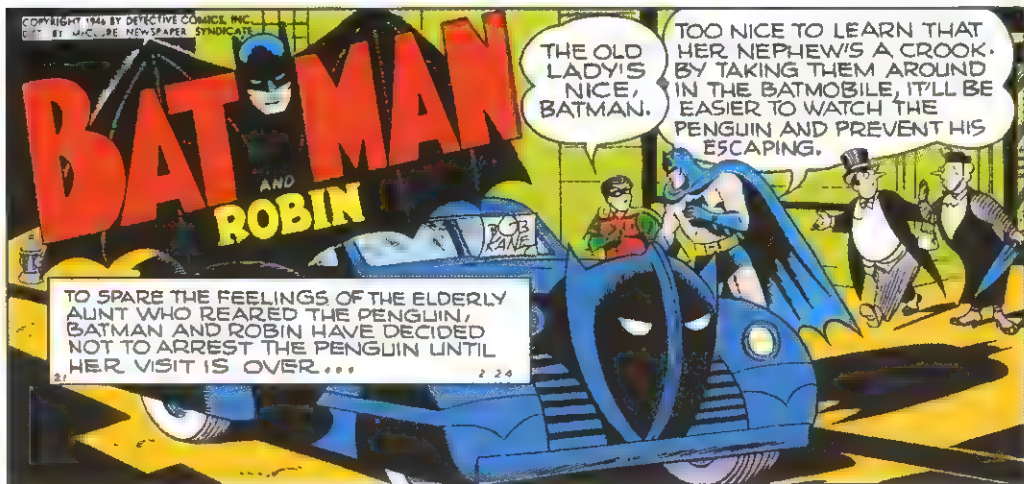
OH, SKINNY--HOW WONDERFUL!



I DIDN'T WANT HIM TO THINK I'D GO BACK ON MY WORD, EVEN THOUGH I'D MARRY HIM NO MATTER WHAT HE WEIGHED. SO I JUST HAD TO PUT MY FOOT ON THAT SCALE.







BATMAN AND ROBIN

122

FOR THE SAKE OF THE PENGUIN'S VISITING AUNT WHO DOESN'T KNOW HE'S A CROOK, BATMAN HAS DEFERRED ARRESTING THE PENGUIN UNTIL AFTER HER VISIT. UNTIL THEN, HE MUST KEEP THE PENGUIN FROM ESCAPING... 3/3

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AFTER ALL YOUR LETTERS, OSWALD, ABOUT YOUR THRIVING UMBRELLA BUSINESS, I SIMPLY MUST SEE YOUR UMBRELLA SHOP!

GRACIOUS! HOW CAN I TAKE HER THERE WITHOUT BATMAN DISCOVERING MY HIDEOUT?

AUNTIE—I-I MUST CONFESS. THE WHOLE PLACE JUST BURNED DOWN.

WHY, OSWALD, OLD PAL. YOU KNOW THAT'S NOT TRUE. YOU DON'T HAVE TO HIDE YOUR BUSINESS SECRETS FROM YOUR DEAR AUNT MIRANDA!

NOT FROM YOU, AUNTIE. BUT, WELL—FRIENDSHIP AND BUSINESS DON'T MIX. I DON'T THINK BATMAN SHOULD SEE IT.

I DECLARE! BATMAN JUST SAVED YOUR LIFE! WHAT INGRATITUDE! LEAD ON NOW, OSWALD, OR I'LL GIVE YOU SOMETHING TO REMEMBER!

SHORTLY AFTER...

IS THIS IT? BUT THAT SIGN DOESN'T MAKE SENSE. I THOUGHT YOU WERE IN THE UMBRELLA BUSINESS.

ER—MY UMBRELLAS ARE SO GOOD I HAVE TO CAMOUFLAGE THE PLACE TO KEEP THE MOBS AWAY!

A FINELY EQUIPPED SHOP LIKE THIS AND I'LL BET YOU HAVEN'T HAD A CUSTOMER IN MONTHS! OSWALD, I ALWAYS SAID YOU HAD NO HEAD FOR BUSINESS!

BUT, AUNTIE!

WELL—I'M DETERMINED TO HELP YOU! WE'LL START WITH A BIG ADVERTISED SALE AND GET RID OF ALL THIS OLD STOCK!

NO! DON'T TOUCH THAT UMBRELLA!

GOODNESS GRACIOUS! IT'S FULL OF BULLETS!

DON'T YOU KNOW IT'S BAD LUCK TO OPEN AN UMBRELLA INDOORS? CLOSE IT—QUICK!

OSWALD! WHAT KIND OF BUSINESS ARE YOU RUNNING HERE?

WHY—ER—AUNTIE—THAT UMBRELLA HAPPENS TO BE A NEW SECRET WEAPON I'M DEVELOPING FOR THE ARMY!

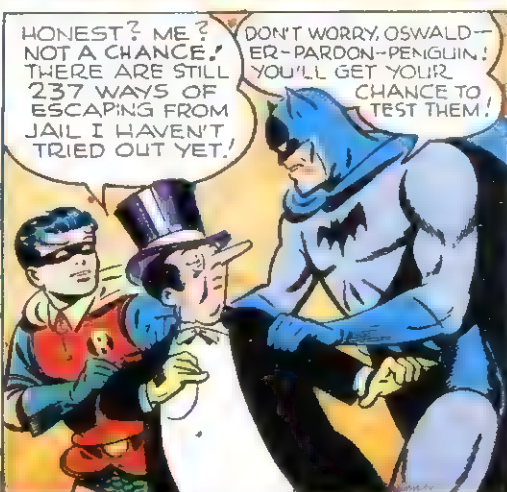
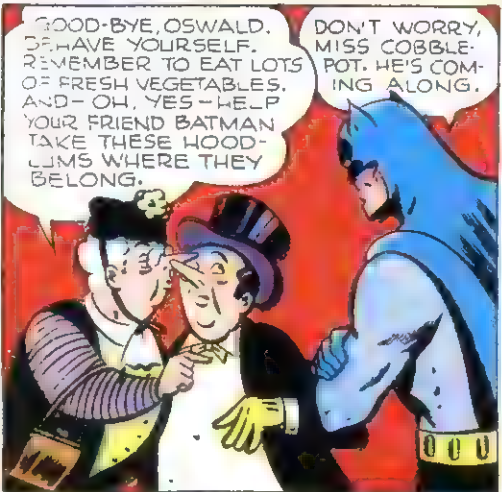
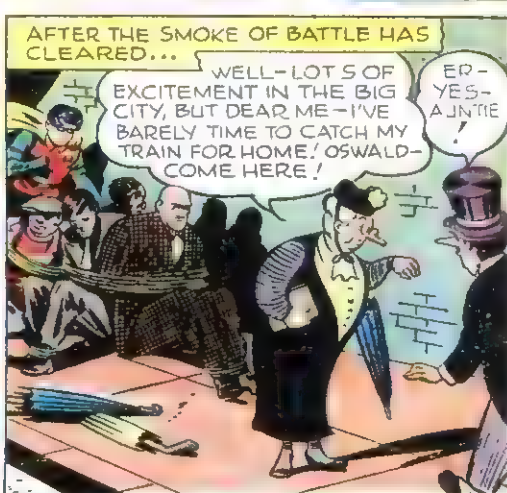
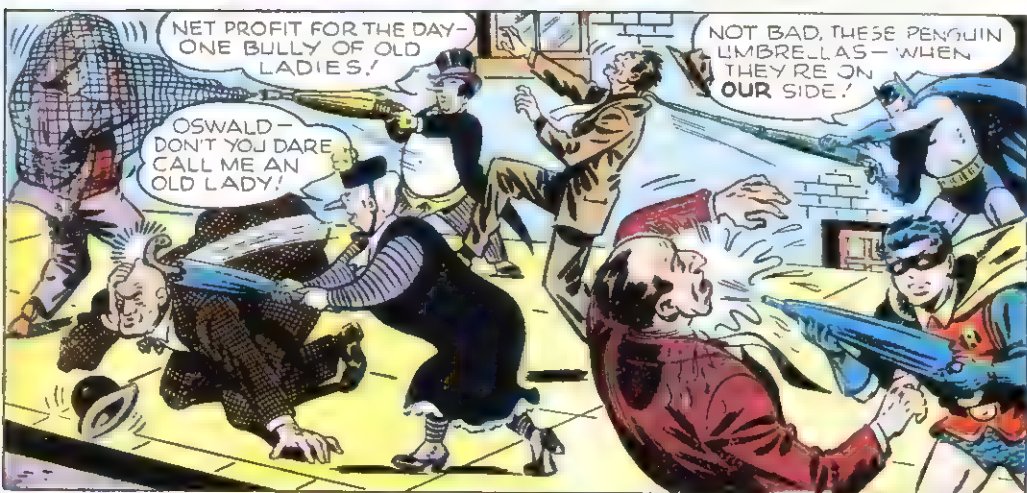
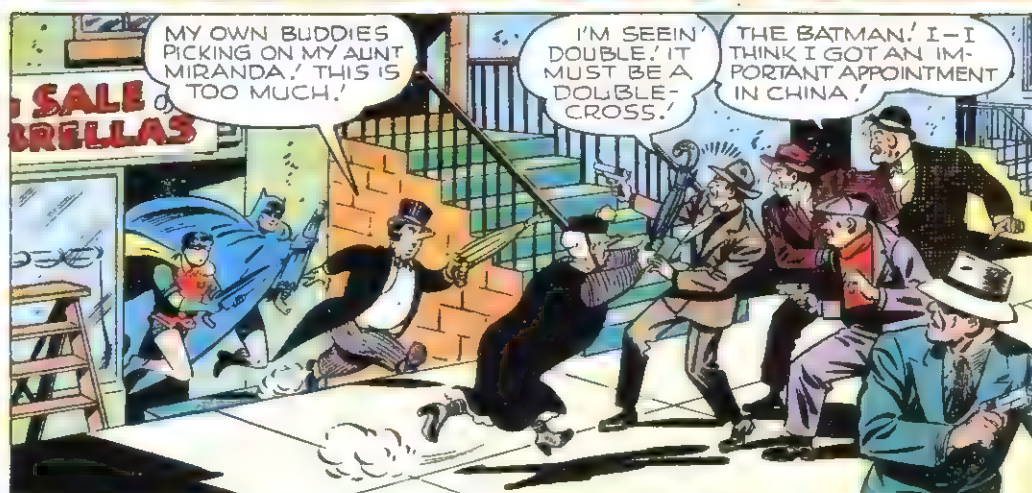
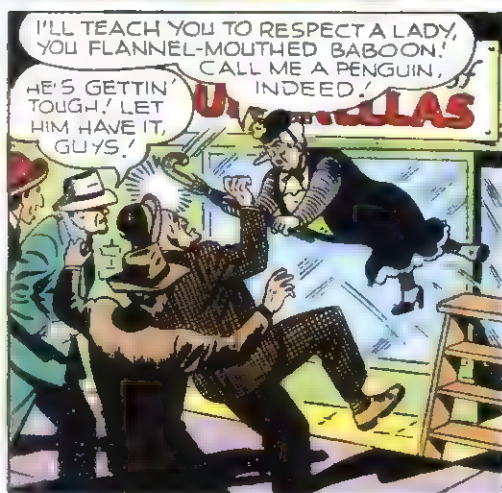
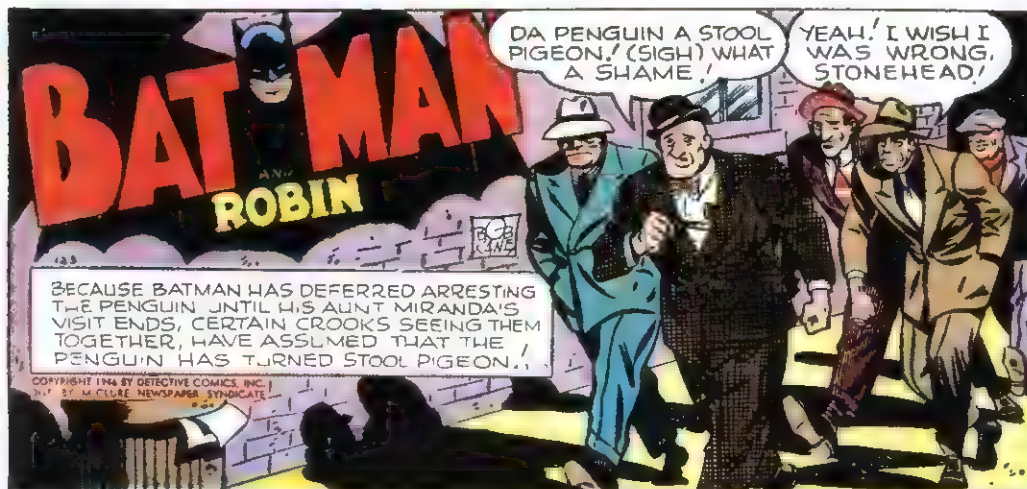
MEANWHILE ELSEWHERE IN GOTHAM...

I TELL YOU, STONEHEAD, I'M POSITIVE! I SEEN THE PENGUIN GOING AROUND WITH BATMAN IN BROAD DAYLIGHT. HE MUSTA TURNED STOOL PIGEON!

IT'S HARD TO BELIEVE ME OLD PAL WOULD TURN STOOLE. BUT—THIS AIN'T NO TIME FOR SENTIMENT.

To my dear cell mate, Stonehead, The Penguin

ROUND UP THE BOYS! WE GOT BUSINESS AT THE PENGUIN'S UMBRELLA SHOP!



BATMAN AND ROBIN

OH, I'VE ONLY WORKED HERE A WEEK. GOT SENT ON AN ERRAND AND BEEN TRYING TO FIND MY WAY BACK TO THE MAIN LOBBY FOR TWO HOURS.

WHY-THIS IS THE LAUNDRY ROOM, SON.

OCCUPYING ONLY A SQUARE BLOCK, GOTHAM'S HOTEL GRANDEUR IS A SELF-CONTAINED CITY WITH ITS OWN POWER-PLANT, HOSPITAL, SHOPS AND POLICE FORCE SERVING THE NEEDS OF THOUSANDS OF GUESTS. AS AN EXAMPLE OF ITS SIZE...

THE POWER PLANT CAN SUPPLY A CITY OF 23,000...

A FIRE AT THE MUNICIPAL POWER HOUSE HAS BLACKED OUT THE NORTH SIDE. CAN WE HELP?

THAT'S A 52 SQUARE BLOCK AREA. SURE, WE CAN POWER THAT SECTION EASILY.

TO THIS CITY WITHIN A CITY, COMES A DISTINGUISHED FOREIGN DIPLOMAT...

YOUR RESERVATION'S WAITING, MR. SVETYA.

GOOD. WOULD YOU ASSIGN A HOUSE DETECTIVE TO WATCH MY ROOM?

DON'T WORRY, MR. SVETYA. THE FIRST BOZOS THAT TRY SOMETHING-ZOWIE! - I'LL HOOK 'EM!

BE ESPECIALLY CAUTIOUS. THERE ARE THOSE WHO WOULD DO ANYTHING TO INTERFERE WITH MY MISSION.

OUTSIDE THE HOTEL...

I WON'T BE LONG, DICK. I HAVE TO SEE THE EMISSARY FROM BRANDENBURG. HIS NATION'S NEGOTIATING A LOAN THROUGH THE BROKERAGE FIRM OF WHICH I'M A DIRECTOR!

THAT'S ODD. NO ANSWER. BUT HE MUST BE IN. OTHER WISE OUR HOTEL DETECTIVE WHO WAS ASSIGNED TO WATCH SVETYA'S ROOM WOULD HAVE INFORMED US.

I'D BETTER GO UP AND HAVE A LOOK.

THIS GENTLEMAN HAS AN APPOINTMENT WITH SVETYA.

THE CLERK PHONED UP. BUT SVETYA DOESN'T ANSWER.

THAT DIZZY OPERATOR MUST'VE BUZZED THE WRONG ROOM.

THE ONLY WAY OUT IS THROUGH THE DOOR, AND I DIDN'T SEE HIM COME OUT SO HE'S GOTTA BE IN.

HE DOESN'T ANSWER MAYBE HE'S ILL. HAVE YOU GOT A PASSKEY?

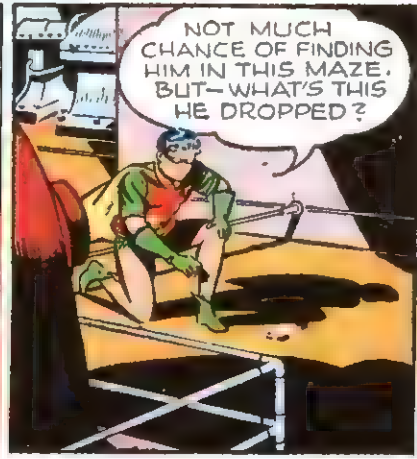
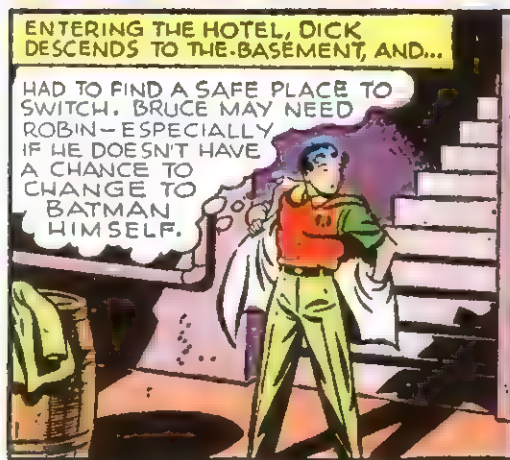
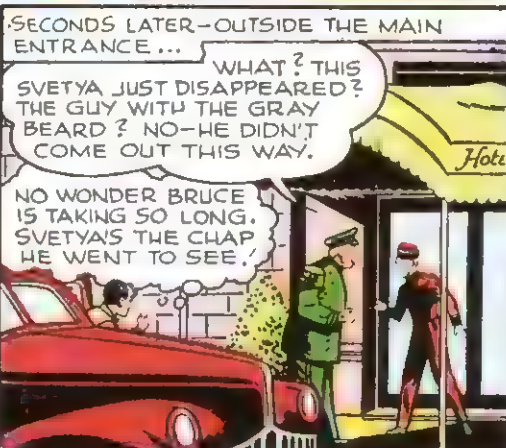
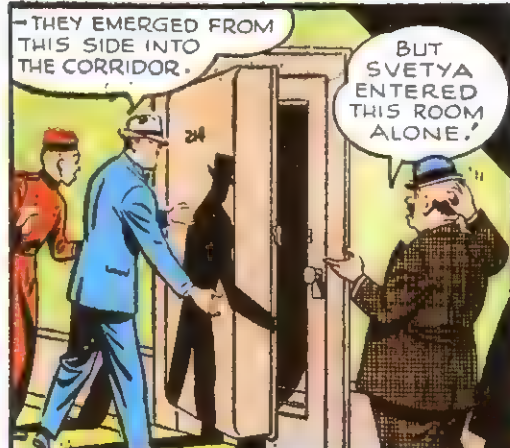
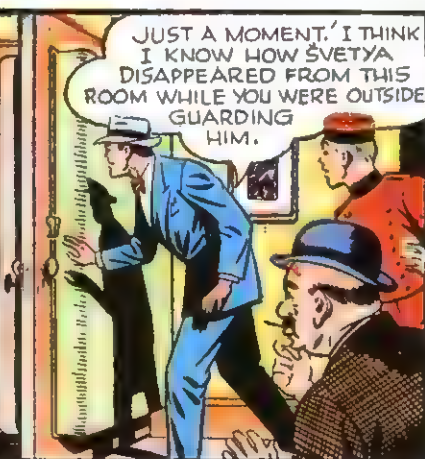
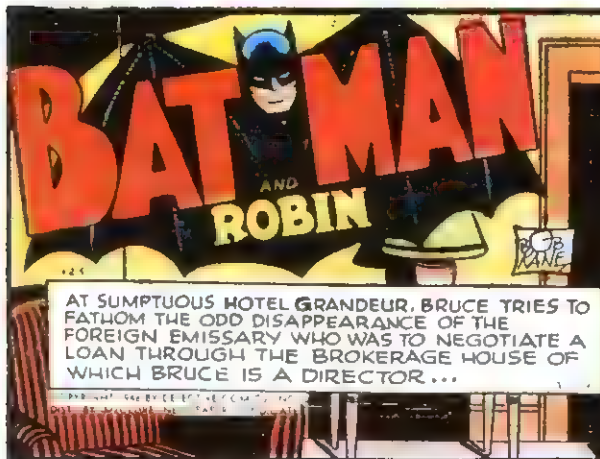
HUH? I THOUGHT YOU SAID HE DIDN'T COME OUT.

STRIKE ME BLIND! IT AIN'T POSSIBLE! BUT-HE'S GONE!

HE COULDN'T HAVE GOT OUT THROUGH THIS WINDOW! NOT UNLESS HE COULD FLY!

HIS SUITCASE IS STILL UNPACKED!

GONE, ALL RIGHT BUT-HOW?



BATMAN AND ROBIN

WHILE BRUCE TRIES TO FATHOM THE DISAPPEARANCE OF A FOREIGN DIPLOMAT FROM HIS HOTEL ROOM, ROBIN ON THE SAME CASE, HAS A MYSTERIOUS ENCOUNTER IN THE BASEMENT OF THE VAST HOTEL...

THIS WAD OF HAIR MY MYSTERIOUS ATTACKER DROPPED MIGHT BE FROM THAT DIPLOMAT'S BEARD. AND SHAVING OFF A BEARD IS ONE WAY OF DISGUISSING SOMEONE. BUT WHY? I'VE GOT TO GET UPSTAIRS AND FIND BRUCE.

TO KITCHENS

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HOLY SMOKE! THIS PLACE IS A REGULAR CITY. MAYBE ONE OF THOSE COOKS CAN DIRECT ME TO THE ELEVATORS.

HERE HE COMES NOW. REMEMBER, SVETYA—ONE BREAK AND YOU'LL NEVER SEE BRANDENBURG AGAIN!

YOU'LL NEVER GET AWAY WITH THIS!

IF WE DON'T, IT'LL BE YOUR FUNERAL. SO—SHUT UP!

WHICH WAY TO THE ELEVATORS, CHEF?

AH—YOU ARE HERE ON SOME OFFICIAL BUSINESS? BATMAN IS SOMEWHERE ABOUT, TOO?

OH—HE'S AROUND. DID YOU SEE ANYONE RUN THROUGH HERE FROM THE POWER ROOM?

WHY—NO. THE ELEVATORS ARE AHEAD AND TO YOUR RIGHT.

MEANWHILE, AT THE CAR STARTER'S DESK...

WELL—NO ONE ON SVETYA'S FLOOR USED THE ELEVATORS, AND THE STAIRS LEAD TO THE BASEMENT ONLY! SO THAT'S WHERE SVETYA MUST HAVE BEEN TAKEN!

HOW MANY EXITS FROM THE BASEMENT?

ROBIN! WHAT ARE YOU DOING HERE? WHERE'S BATMAN? DID YOU HEAR ABOUT THE DISAPPEARANCE?

YES—I OVERHEARD THE DOORMAN SPEAK OF IT OUTSIDE. CAN YOU USE SOME HELP?

WELL, WAYNE—WITH BATMAN AND ROBIN HELPING, YOU MAY AS WELL GO.

I—I GUESS YOU'RE RIGHT.

I'LL SLIP AROUND THE BEND AND SWITCH TO BATMAN.

NICE GUY—BUT HE'D ONLY GET IN THE WAY.

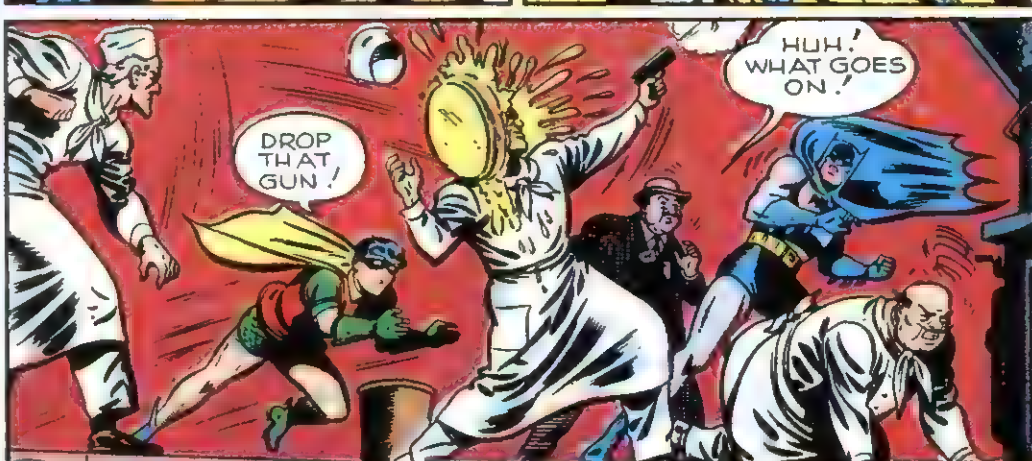
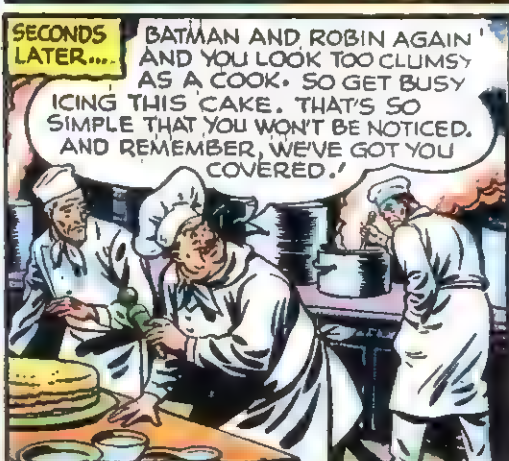
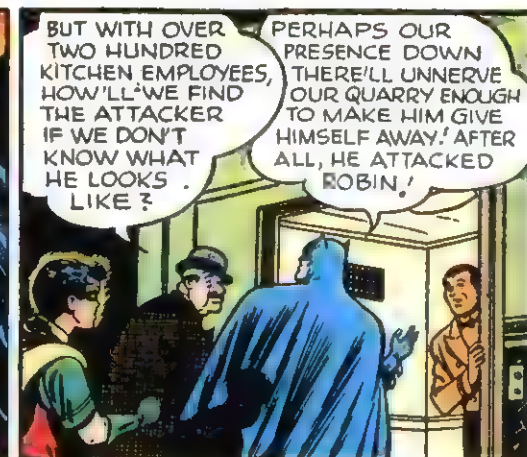
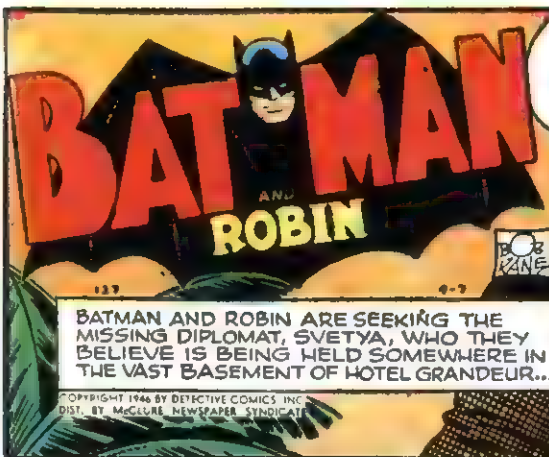
HM—YES. BUT LOOK—I'D SAY SVETYA'S BEING HIDDEN SOMEWHERE IN THE BASEMENT, BECAUSE SOMEONE ON WATCH DOWN THERE JUST ATTACKED ME—

—AND DROPPED THIS HAIR, SUGGESTING SVETYA WAS SHAVED TO PREVENT HIS BEING RECOGNIZED.

BUT THE BASEMENTS SO BIG, IT'LL BE LIKE LOOKING FOR A NEEDLE IN A HAYSTACK!

DON'T BE SO PESSIMISTIC. ROBIN'S BACK MAY TELL US JUST WHAT PART OF THE HAYSTACK TO LOOK IN!

HUH?



BATMAN

AND ROBIN

IN HOTEL GRANDEUR'S VAST KITCHEN, SVETVA HAS JUST MANAGED TO REVEAL HIMSELF AND HIS CAPTORS TO BATMAN WHEN A SHOT FIRED AT BATMAN BY THE CHEF'S ASSISTANT PUNCTURES THE MAIN GAS LINE...

NEVER MIND THEM NOW! WE'VE GOT TO STOP THAT GAS FROM EXPLODING!

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HURRY! AN EXPLOSION HERE IN THE BASEMENT WILL ENDANGER THE ENTIRE HOTEL!

THIS IS GIVING THOSE RATS A CHANCE TO BEAT IT! LOOK!

THIS SHOULD HOLD THE LEAK SUFFICIENTLY TO PREVENT AN EXPLOSION UNTIL THE GAS IS SHUT OFF!

THE GAS IS CONTROLLED FROM THE POWER ROOM! I'LL GET OVER THERE AND HAVE IT SHUT OFF!

NOW-WHERE'D THOSE RATS GO?

THROUGH THAT DOOR! THEY'RE BEING PAID BY FASCISTS FROM MY COUNTRY TO KEEP ME OUT OF THE WAY UNTIL IT'S TOO LATE TO GET THAT AMERICAN LOAN!

-WITHOUT THE LOAN, THE POVERTY IN MY COUNTRY WOULD GIVE THE FASCISTS THEIR BIG POLITICAL OPPORTUNITY!

FASCISTS, EH? WE CERTAINLY CAN'T LET THEM GET AWAY!

THERE THEY ARE! GOING UP THE DISH-WASHING BELT.

LOOK! THE OPERATOR MUST'VE TRIED TO STOP THE BELT AND THEY SLUGGED HIM AND WRECKED THE LEVER!

COME ON-IF WE CAN'T STOP THE BELT, WE CAN AT LEAST FOLLOW THEM!

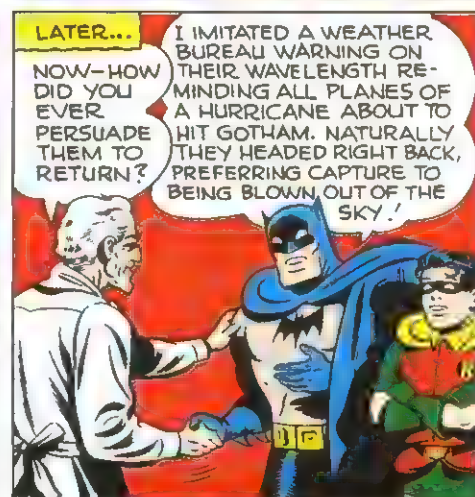
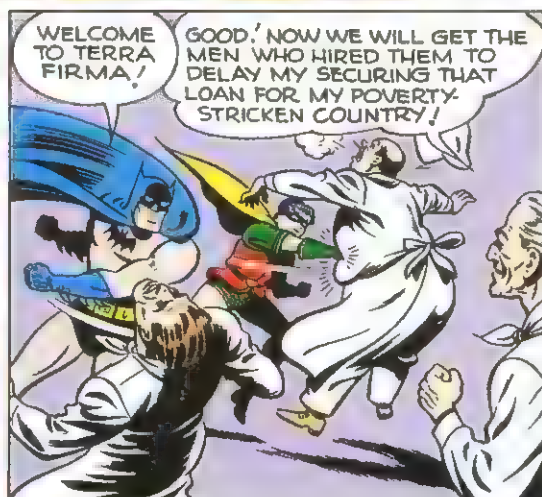
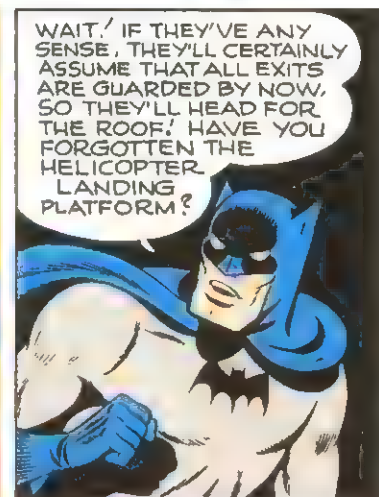
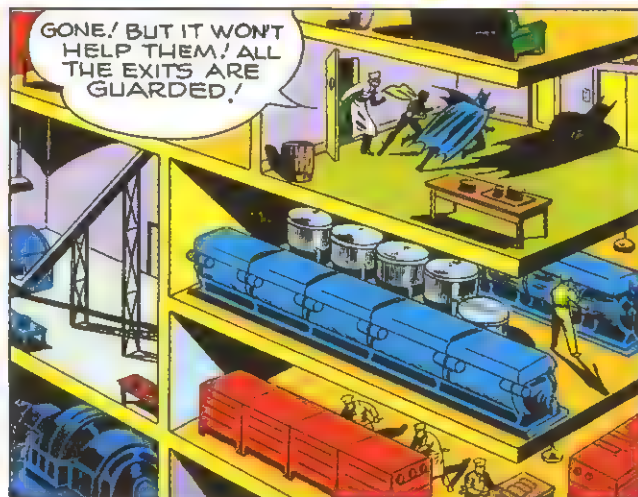
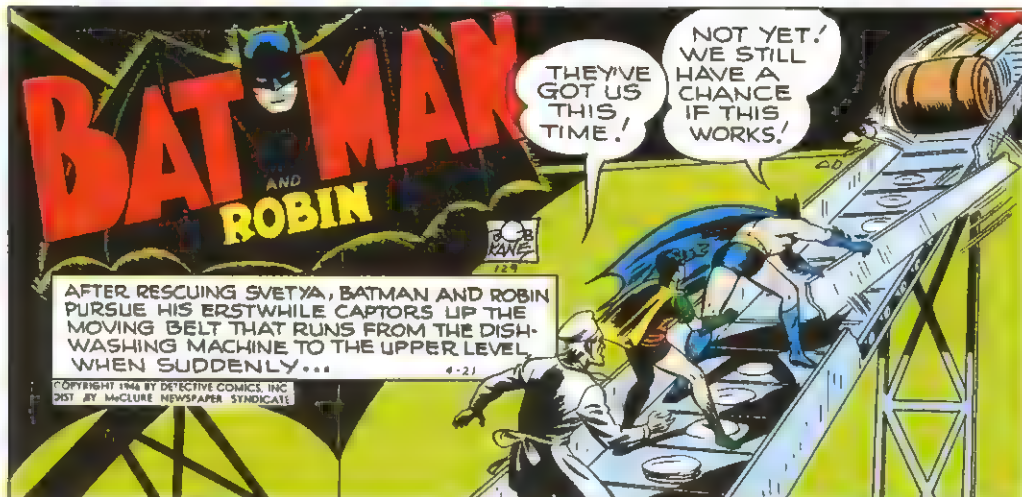
WHERE DOES THIS BELT LEAD, I WONDER?

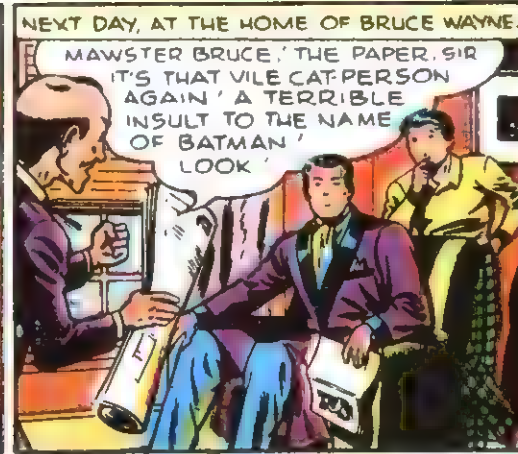
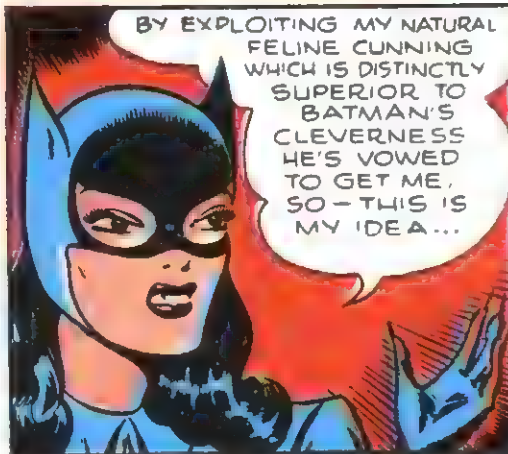
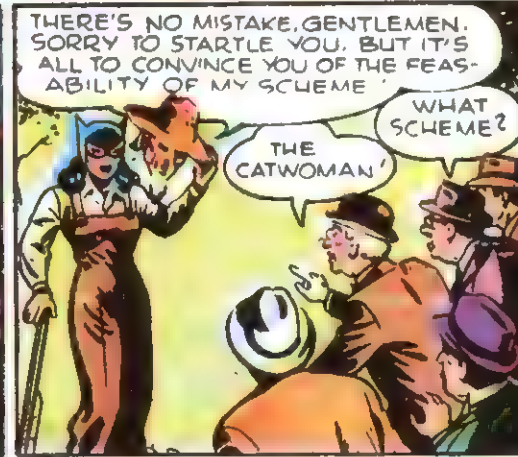
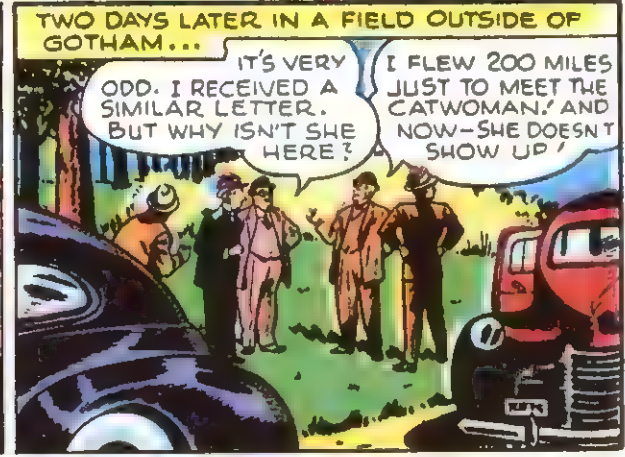
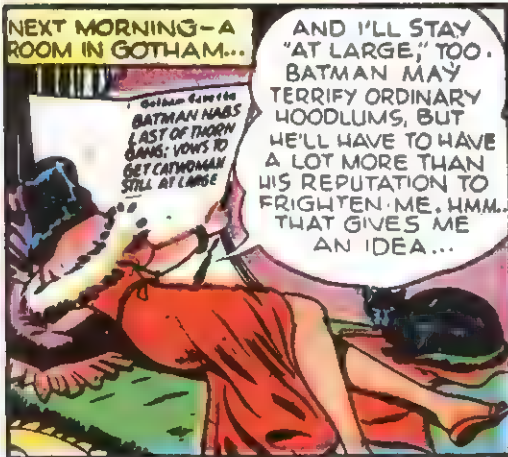
SEARCH ME-BUT THEY CAN'T GET OUT OF THE HOTEL. EVERY EXIT IS BEING GUARDED.

SUDDENLY!!

HOLY SMOKE! WATCH OUT!

HUH!! WE'RE TOO HIGH UP TO RISK A JUMP!





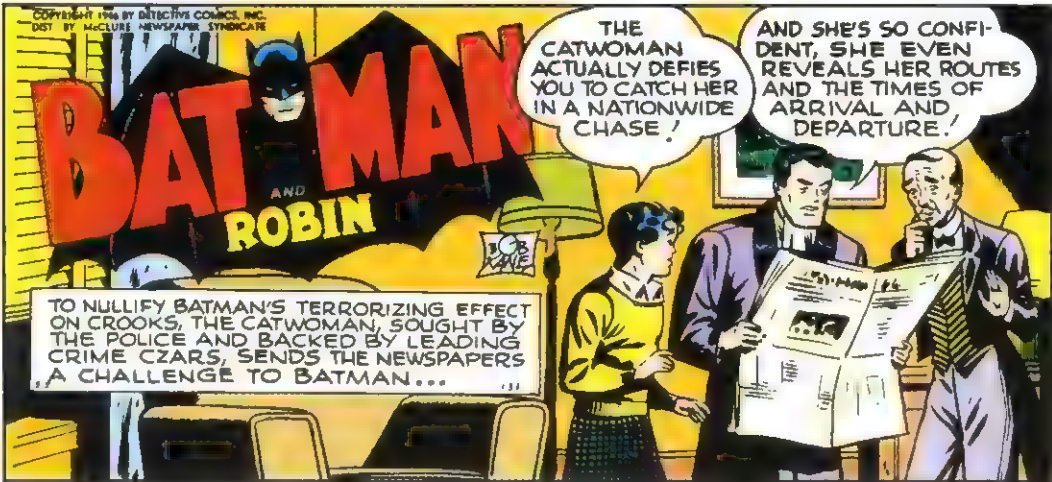
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BATMAN AND ROBIN

TO NULLIFY BATMAN'S TERRORIZING EFFECT ON CROOKS, THE CATWOMAN, SOUGHT BY THE POLICE AND BACKED BY LEADING CRIME CZARS, SENDS THE NEWSPAPERS A CHALLENGE TO BATMAN...

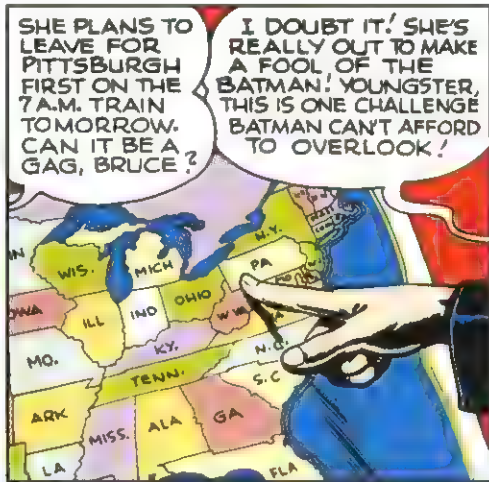
THE CATWOMAN ACTUALLY DEFIES YOU TO CATCH HER IN A NATIONWIDE CHASE!

AND SHE'S SO CONFIDENT, SHE EVEN REVEALS HER ROUTES AND THE TIMES OF ARRIVAL AND DEPARTURE!



SHE PLANS TO LEAVE FOR PITTSBURGH FIRST ON THE 7 A.M. TRAIN TOMORROW. CAN IT BE A GAG, BRUCE?

I DOUBT IT! SHE'S REALLY OUT TO MAKE A FOOL OF THE BATMAN! YOUNGSTER, THIS IS ONE CHALLENGE BATMAN CAN'T AFFORD TO OVERLOOK!



BUT IF SHE'S DISGUISED, HOW'LL WE EVER DISTINGUISH HER FROM THE OTHERS ON THAT TRAIN?

SEARCHING ALL THE PASSENGERS WOULD BE PRETTY NASTY. HM-THAT PITTSBURGH TRAIN ONLY CARRIES TWO COACHES. THAT MIGHT HELP!



NEXT MORNING, THE NEWS BRINGS A CURIOUS CROWD TO GOTHAM TERMINAL HOPING TO SPOT BATMAN AND THE CATWOMAN BOARDING THE PITTSBURGH TRAIN.

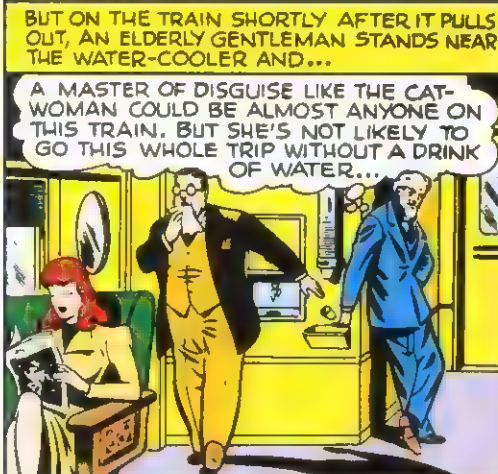
STAND BACK! THE TRAIN'S ALREADY PULLING OUT, AND THEY'RE NOT ON IT!

THE PICKED MEN OF THE FORCE'LL VOUCH FOR THAT!



BUT ON THE TRAIN SHORTLY AFTER IT PULLS OUT, AN ELDERLY GENTLEMAN STANDS NEAR THE WATER-COOLER AND...

A MASTER OF DISGUISE LIKE THE CATWOMAN COULD BE ALMOST ANYONE ON THIS TRAIN. BUT SHE'S NOT LIKELY TO GO THIS WHOLE TRIP WITHOUT A DRINK OF WATER...



PRESENTLY, IN THE BAGGAGE ROOM...

WELL-SHE DOESN'T SEEM TO BE IN MY COACH, BATMAN.

WE'RE ALMOST IN PITTSBURGH! I'VE GOT TO FINISH CHECKING THE CUPS FROM MY COACH FAST, HUH? WHAT'S THIS?



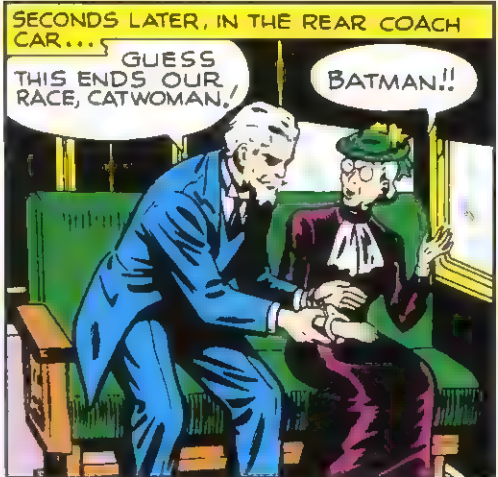
THE CATWOMAN'S THUMBPRINT! CUP NUMBER SEVEN! THAT WOULD BE THE ELDERLY LADY IN THE GREEN HAT!



SECONDS LATER, IN THE REAR COACH CAR...

GUESS THIS ENDS OUR RACE, CATWOMAN!

BATMAN!!



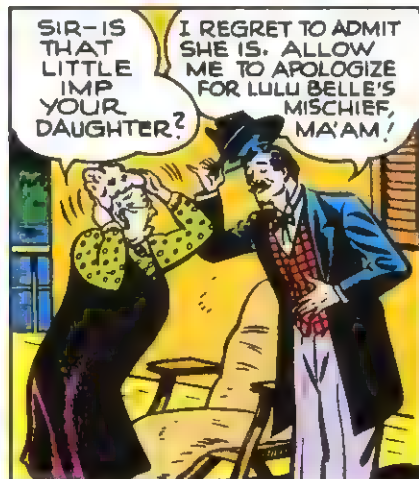
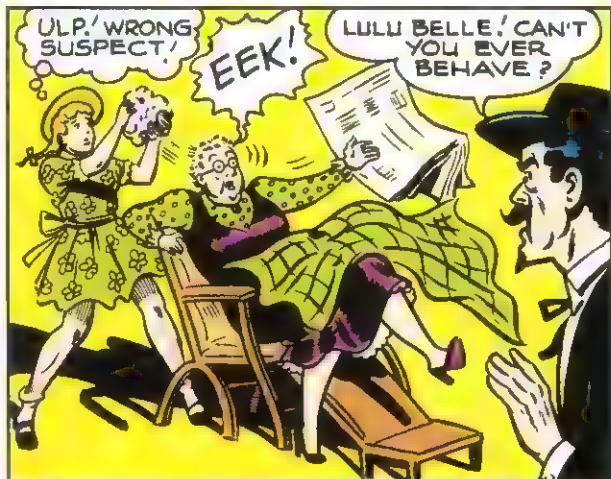
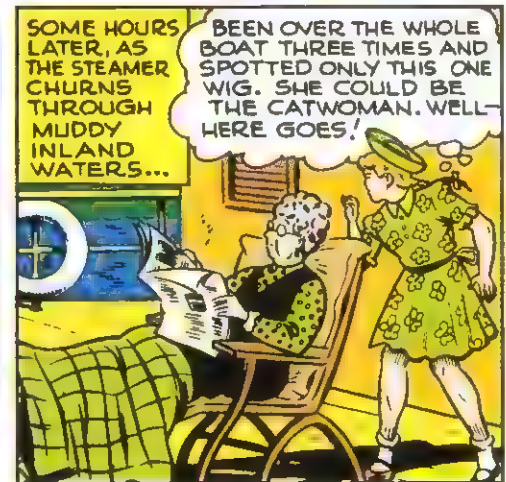
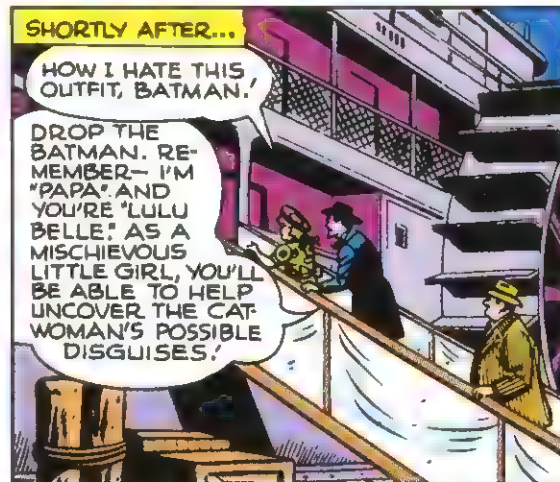
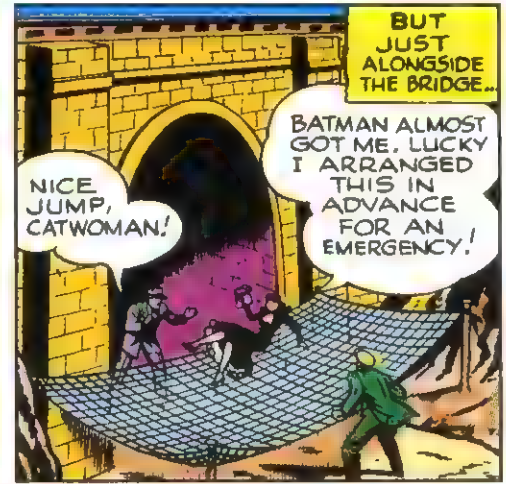
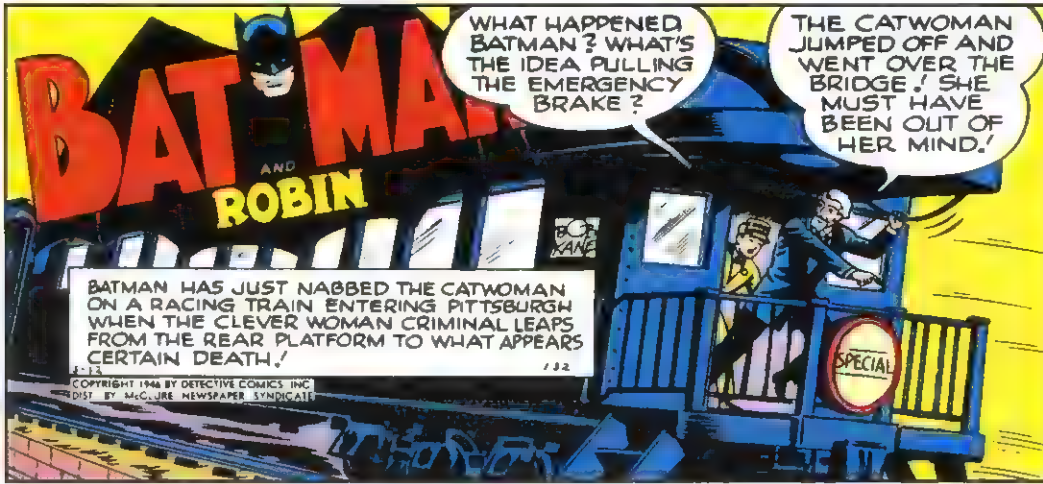
THE RACE ISN'T OVER YET! I WASN'T TAKING ANY CHANCES!

HUH??



CATWOMAN! STOP! DON'T DO IT! YOU'LL BE KILLED JUMPING OFF AT THIS SPEED!





BATMAN AND ROBIN

DISGUISED RESPECTIVELY AS A SOUTHERN PLANTATION OWNER AND HIS YOUNG DAUGHTER, BATMAN AND ROBIN SEEK THE ELUSIVE CATWOMAN ON A RIVER STEAMER NEARING NASHVILLE, TENNESSEE...

AFTER SNATCHING OFF THAT WOMAN'S WIG AND DISCOVERING SHE WASN'T THE CATWOMAN, I FEEL PRETTY FOOLISH.

HM-THERE'S NO REASON WHY THE CATWOMAN COULDN'T HAVE DISGUISED HERSELF AS A MAN!

KEEP GAZING UP SO PEOPLE WILL AUTOMATICALLY LOOK UP TO SEE WHAT WE'RE STARING AT.

ALL RIGHT, BUT HOW'LL THAT HELP US FIND THE CATWOMAN?

WOULD YOU MIND EXPLAINING--HUH?

JUST A MOMENT!

EXCELLENT DISGUISE, CATWOMAN. BUT A MAN WITHOUT AN ADAM'S APPLE IS LIKELY TO BE A WOMAN! YOU SHOULDN'T HAVE LOOKED UP SO CURIOUSLY.

BATMAN!

THE CATWOMAN!

SUDDENLY...

QUICK--STOP HIM!

BATMAN--WATCH OUT!

THANKS, BOYS. SEE YOU AT THE GREEK'S IN NASHVILLE!

OUT OF MY WAY!

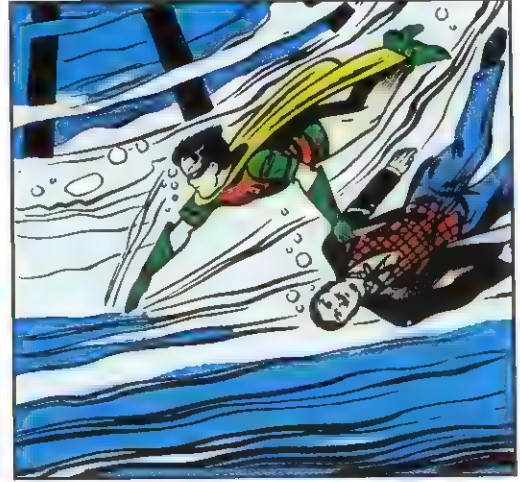
BATMAN'S UNCONSCIOUS! IF I CAN ONLY REACH HIM IN TIME.

GOT HIM!

BATMAN AND ROBIN

PUBLICLY GOADED INTO A NATIONWIDE CHASE OF THE CATWOMAN, BATMAN AND ROBIN, ON A STEAMER NEARING NASHVILLE, HAVING UNMASKED THEIR QUARRY, ARE SUDDENLY HURLED OVERBOARD INTO THE PATH OF THE SHIP'S CHURNING PADDLES...

BATMAN'S STILL OUT! NO TIME TO SWIM AROUND THAT POWERFUL WAKE. WITHOUT BEING SUCKED INTO THE PADDLES. HAVE TO DIVE WITH BATMAN, DISGUISE AND ALL!



WHUEW! MADE IT. NOW FOR A SWIM TO SHORE. SEEMS AS IF THE CATWOMAN DIVED FROM THE SHIP HOURS AGO, BUT ACTUALLY IT'S ONLY BEEN MINUTES.

LATER, AFTER A LONG HARD PULL TO THE RIVER BANK...

NOW, WHAT ABOUT THE CATWOMAN?

SHE DIVED ASHORE JUST AS ONE OF HER THUGS ON THE CREW KNOCKED YOU OVERBOARD! GUESS SHE'S IN NASHVILLE BY NOW.

FIRST-OFF WITH THIS DISGUISE. THEN TO PLAN FOR THE CATWOMAN'S NEXT STOP!

WAIT! I HEARD HER SAY SOMETHING ABOUT PAYING OFF THOSE CREWMEN WHO HELPED HER ESCAPE. ASKED THEM TO MEET HER AT THE GREEK'S!

PRESENTLY... HM-THE CATWOMAN PLANS SPENDING AN HOUR IN NASHVILLE BEFORE HEADING FOR MIAMI BY PLANE. SO WE'VE HARDLY TIME TO FIGURE WHAT GREEK SHE MEANT.

AND THOSE CREWMEN WHO HELPED HER WOULD'VE DOCKED BY NOW.

COULD SHE HAVE MEANT A RESTAURANT, OR —

THE STATE HOUSE! GREEK ARCHITECTURE! ROBIN—MAYBE THAT'S IT!!

BUT THE CATWOMAN WOULDN'T MEET THOSE MEN AT THE STATE HOUSE WHEN SHE'S WANTED BY THE POLICE! OR WOULD SHE?

I DON'T THINK SHE WOULD, BUT IT REMINDED ME—AT CENTENNIAL PARK, THERE'S AN EXCELLENT REPRODUCTION OF THE PARTHENON!

SHORTLY AFTER—CENTENNIAL PARK, SCENE OF THE 1897 TENNESSEE CENTENNIAL EXPOSITION!

A WILD GUESS, BATMAN, BUT I'LL TRY STALLING THOSE THUGS IF I SPOT THEM COMING.

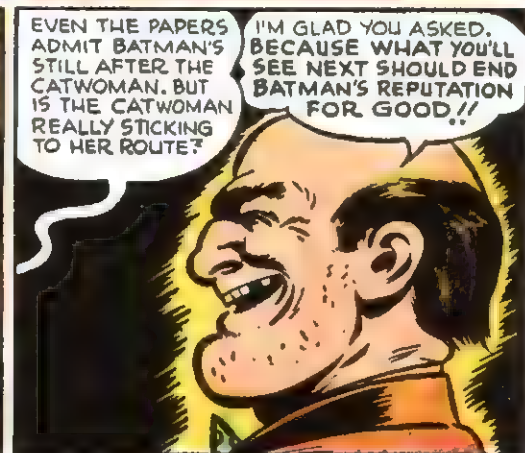
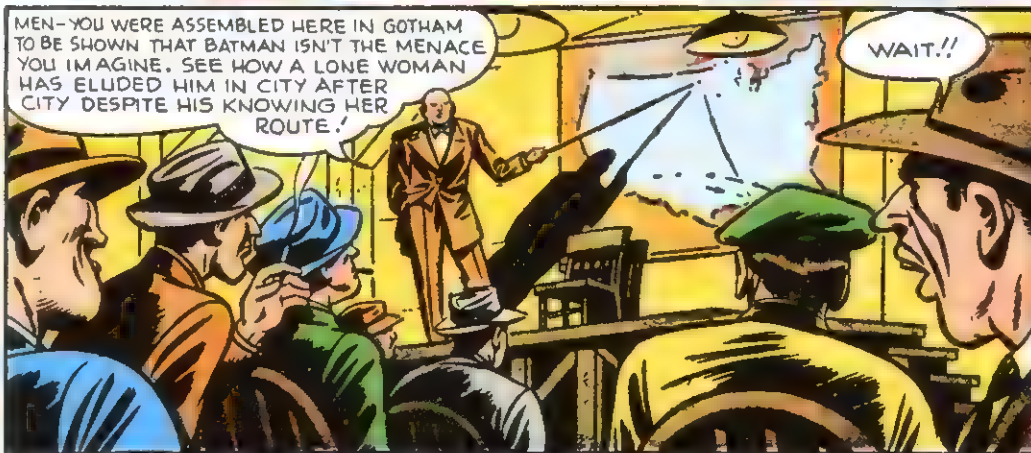
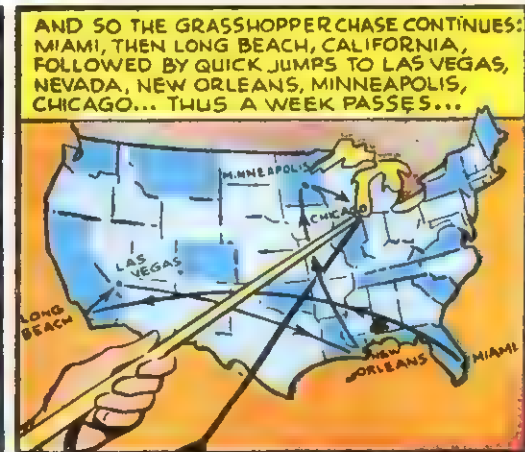
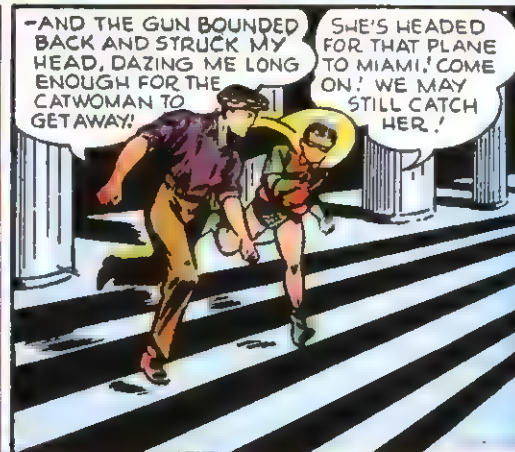
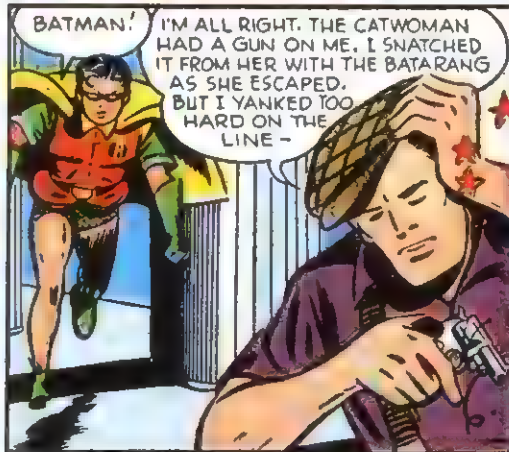
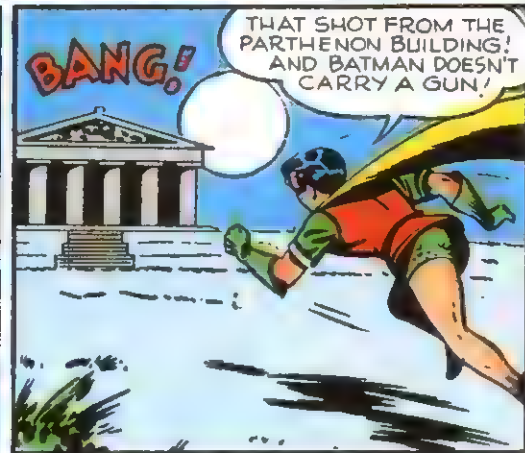
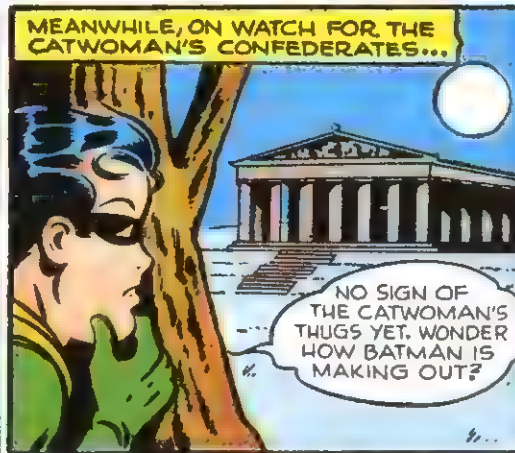
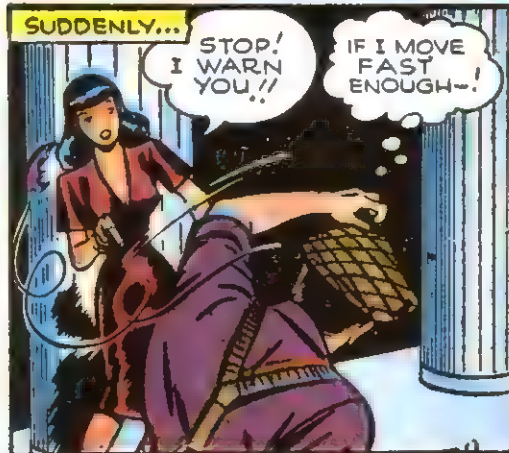
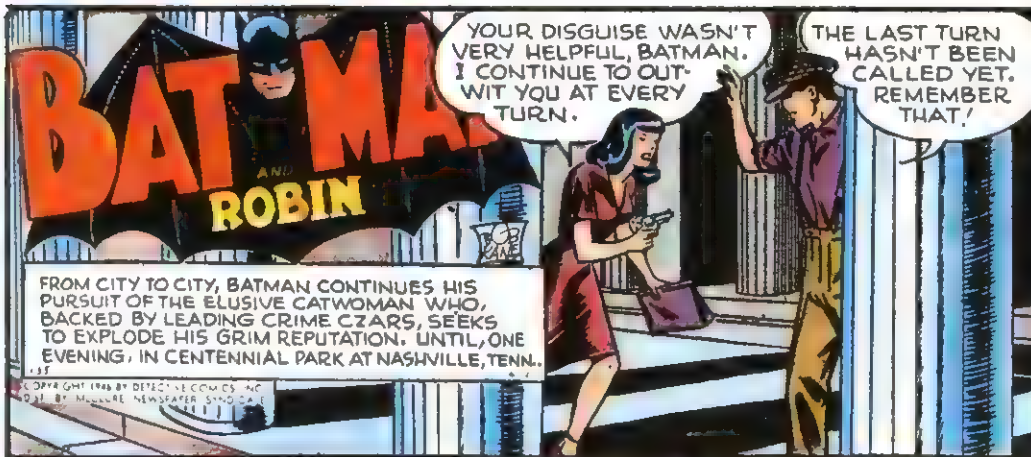
I HARDLY SAW THE CREWMAN WHO SLUGGED ME, BUT I SHOULD BE ABLE TO GET BY IN THE DARKNESS.


PRESENTLY...

WELL, CATWOMAN—HERE I AM!

ER-YES! THE OTHERS NOT HERE YET? WELL—HERE'S YOUR PAYOFF!

UNFORTUNATELY, BATMAN, THOSE MEN WHO HELPED ME ESCAPE ON THAT STEAMER DIDN'T KNOW I WAS THE CATWOMAN!





BATMAN AND ROBIN

WHILE THE CATWOMAN CONTINUES TO ELUDE BATMAN, GOTHAM'S CRIME CZARS CALL THEIR HOODS TOGETHER, USING THE CATWOMAN'S SUCCESS AS AN EXAMPLE TO DISPEL ALL FEAR OF THE CAPED CRIME-FIGHTER...

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BOYS—OUR PHOTOGRAPHERS COVERED MOST OF THE CATWOMAN'S ROUTE. SO, WE'VE GENUINE PROOF THAT BATMAN'S NOTHING FOR YOU TO WORRY ABOUT. THAT SLIDE LANTERN READY BACK THERE?

ALL SET!

ALL RIGHT—LET'S HAVE THE FIRST SLIDE!

HERE IT COMES—TAKEN IN FRONT OF THE POST OFFICE IN LAS VEGAS, NEVADA.

OKAY... LET'S HAVE THE NEXT ONE—JUST OUTSIDE / MIAMI.

YOU SEE—HE GOT CLOSE, BUT SHE ALWAYS GOT AWAY!

AND NOW—NEW ORLEANS... LOOKS LIKE THE END OF THE CHASE, DOESN'T IT? BUT WATCH—

YES—SHE GOT AWAY THAT TIME, TOO. AND NOW—LIGHTS, PLEASE!

AND THE CATWOMAN HERSELF WILL PROVIDE FINAL PROOF THAT YOU NEEDN'T FEAR THE BATMAN WHEN SHE ARRIVES HERE TONIGHT TO GIVE A FULL ACCOUNT OF HER ADVENTURES!

MEANWHILE, IN A MEADOW JUST OUTSIDE THE CITY OF CHICAGO...

THIS ENDS THE CHASE, BATMAN. AND NOW, IF YOU DON'T MIND, I'VE AN APPOINTMENT IN GOTHAM CITY!

WHAT'S THE IDEA ASKING ME TO WAIT BACK THERE? IF I'D BEEN ALONG, WE'D HAVE STOPPED HER. NOW—WE'VE REALLY FAILED!

ON THE CONTRARY, ROBIN. WE'VE SUCCEEDED!

ARE YOU MAD? SHE'S GETTING AWAY!

THAT'S EXACTLY WHAT I WANTED HER TO DO!

HUH??

BATMAN AND ROBIN

IN A FIELD OUTSIDE CHICAGO, BATMAN HAS JUST TOLD ROBIN THAT HE HAS DELIBERATELY ALLOWED THE CATWOMAN TO MAKE A PLANE GETAWAY AND HEAD FOR GOTHAM CITY...

BUT WHY? WHY?

I DIDN'T TELL YOU, BUT I COULD'VE NABBED HER A DOZEN TIMES SINCE FLORIDA. I PURPOSELY LET HER ESCAPE.

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I REALIZED THAT MERE VANITY COULDN'T HAVE EXPLAINED HER ATTEMPT TO RUIN MY REPUTATION. THERE WERE TOO MANY OTHERS INVOLVED. HER ESCAPES WERE ALL WORKED OUT IN ADVANCE. SO—

—I DEDUCED THAT SOME BIG CRIME COMBINE IS BEHIND HER. AND I WANT HER TO LEAD US TO HER EMPLOYERS.

BUT WE'VE LOST HER! HOW CAN WE FOLLOW HER WITHOUT A PLANE?

AS YOU SEE, I ARRANGED THAT, TOO!

ALFRED! AND HE'S BROUGHT THE BAT-PLANE!

GREETINGS AND SUCH. I FLEW THE BALLY THING HERE AS SOON AS I GOT YOUR CALL, BATMAN.

LATER... PARDON MY CURIOSITY, BUT THERE'S A LOT OF SKY BETWEEN HERE AND GOTHAM. HOW'RE WE GOING TO LOCATE THE CATWOMAN'S PLANE IN ORDER TO FOLLOW IT?

HERE—LOOK, BELOW!

I LET THE CATWOMAN KICK ME OFF HER PLANE AND ESCAPE, BUT NOT BEFORE I'D PLANTED A LITTLE SENDING GADGET ON THE SIDE SO WE COULD TRACE HER BY RADIO BEAM.

SOME TIME AFTER—AN OPEN FIELD NEAR GOTHAM CITY...

SHE'S HERE, GENTLEMEN—RIGHT ON SCHEDULE!

PERFECT TIMING. SHE'S SAVED US A FORTUNE BY SHOWING OUR BOYS THEY NEEDN'T BE AFRAID OF BATMAN.

BUT AS CROOKS FLOCK TOGETHER, JUSTICE SUDDENLY ZOOMS FROM THE SKIES.

BATMAN! AT THE LAST MINUTE!

HUH! THE BAT-PLANE! THERE'S BEEN A SLIP-UP!

SCATTER! RUN!

HELP!

CAUGHT IN A DRAGNET!!

WELL, YOUNGSTER—I GUESS THIS WINDS UP THE CHASE!

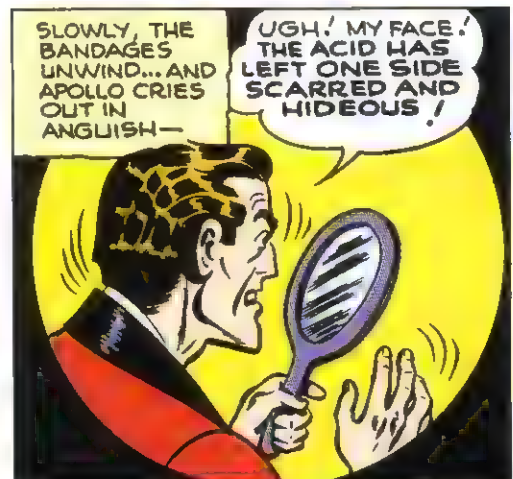
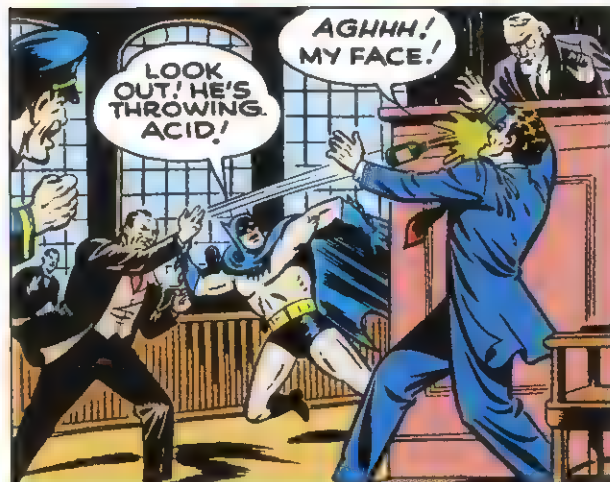
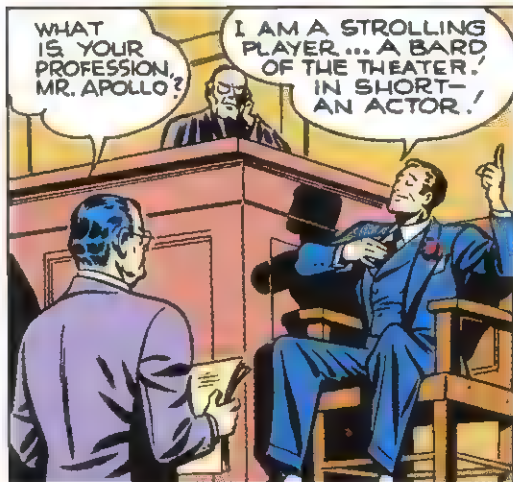
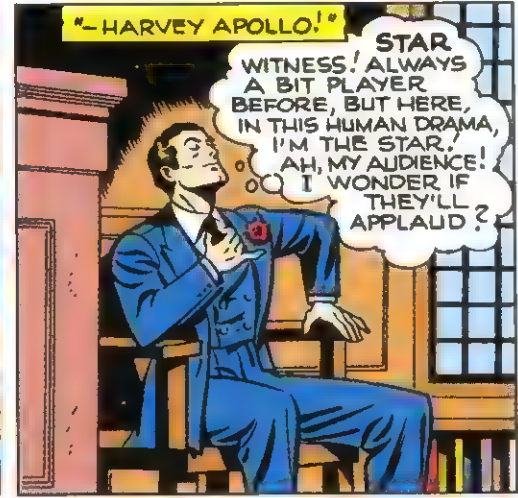
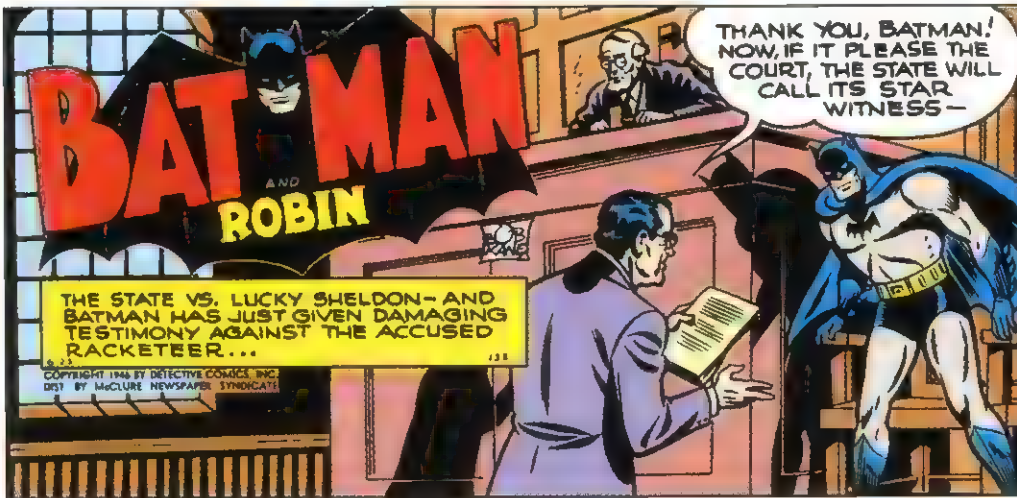
BRUCE WAYNE'S HOME, THAT EVENING...

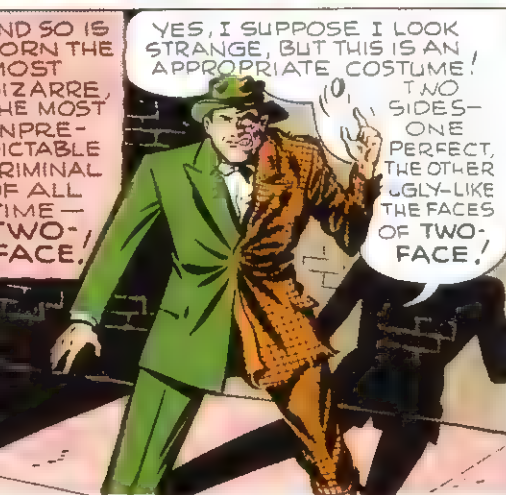
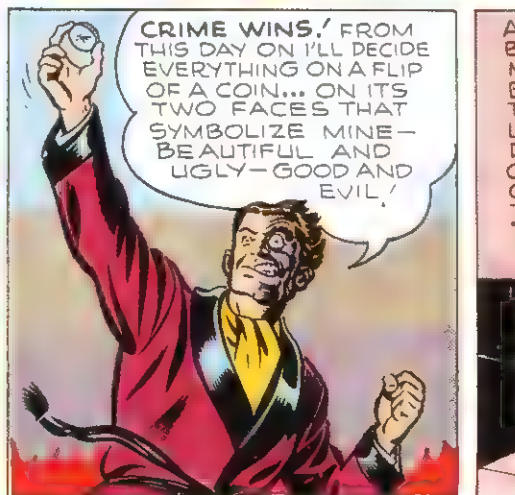
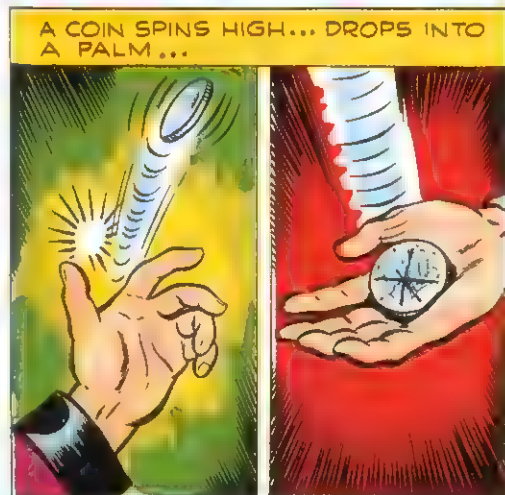
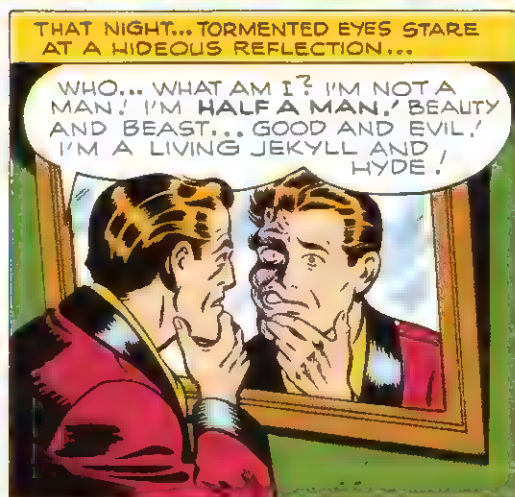
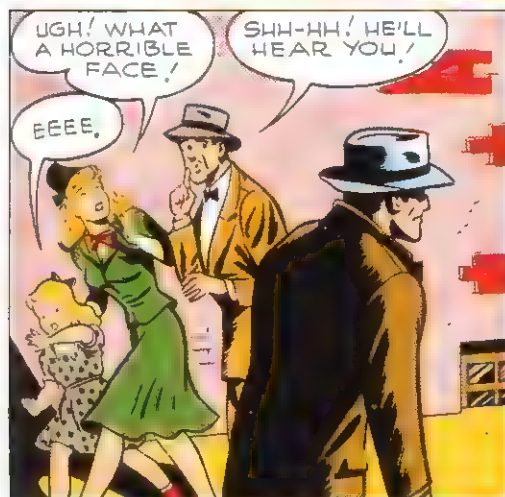
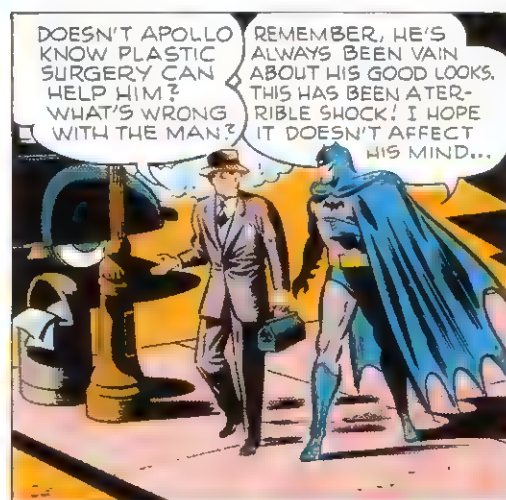
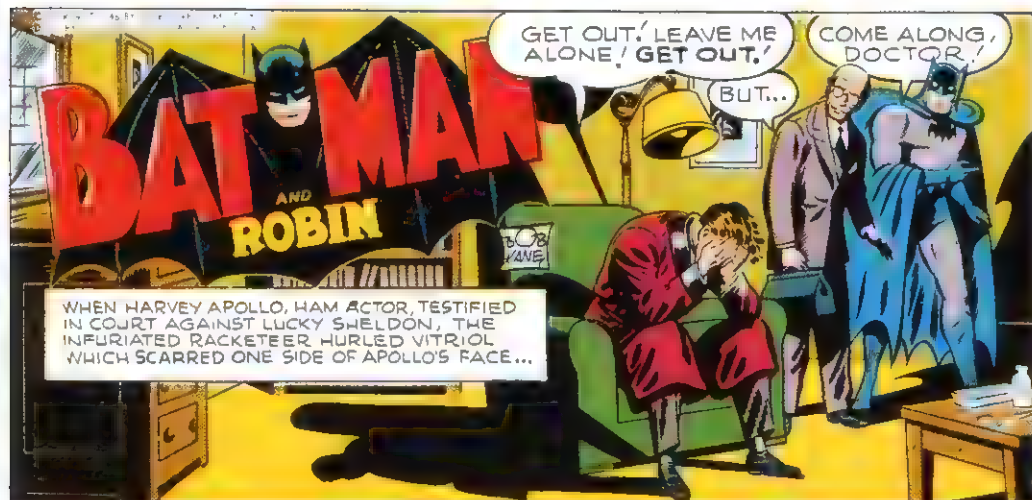
I GUESS BATMAN'S TOO GRIM. THINGS MAY BE REPUTATION IS DULL FOR A WHILE BECAUSE STILL PRETTY GRIM, EH?

EVERY LOCAL CROOK'LL THINK TWICE BEFORE PULLING ANYTHING FOR SOME TIME!

CATWOMAN AND HEAD OF CRIME COMBINE NABBED!

INCONTINENTAL CHASE ENDS IN TRIUMPH FOR BATMAN!





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BATMAN

ROBIN

WHEN ONE HALF THE HANDSOME FACE OF HARVEY APOLLO IS SCARRED BY ACID, THE INCIDENT WARPS THE HAM ACTOR'S MIND SO THAT HE PLAYS A TWO-FACED ROLE IN LIFE.

AS SHAKESPEARE SAID, "ALL THE WORLD'S A STAGE, AND ALL THE MEN AND WOMEN MERELY PLAYERS." SO I SHALL PLAY MY PART ... OF THE CRIME-MASTER-TWO-FACE!

AND M/ TWO-HEADED SILVER DOLLAR WITH ITS TWO FACES, ONE MUTILATED, ONE NORMAL, SHALL DECIDE WHEN IT WILL BE PROPITIOUS FOR TWO-FACE TO STRIKE!

HAH! THE UGLY SIDE! FATE ENCOURAGES TWO-FACE TO COMMIT A CRIME TONIGHT.

NIGHTFALL... AND TWO-FACE INVADERS A TWO-STORY HOME...

USH! THAT FACE! GO... PLEASE!

GLADLY! AND YOU MAY TELL THE POLICE THAT A CHARACTERISTIC OF ALL TWO-FACE'S CRIMES WILL BE THE SYMBOL-TWO!

GOTHAM NEWS EXTRA
 POLICE HUNT TWO-FACE

DAILY SPHERE
 EX-ACTOR BECOMES TWO-FACE!

GOTHAM SUN
 TWO-FACE CHALLENGES POLICE!
 FORMER ACTOR IN CRIME WAY

AND IN THE HIDDEN SANCTUM OF TWO-FACE, A BIZARRE ROOM WHERE BEAUTY AND UGLINESS SIT SIDE BY SIDE.

MY NAME IN HEADLINES... LIKE BRIGHT LIGHTS ON A THEATER MARQUEE! HOW IRONIC! TO BECOME A BIG SHOT I HAD TO TURN TO CRIME!

THAT EVENING IN GOTHAM CITY PARK... CLOPPING HOOF... TWO SHOTS... A SCREAM!

EEEE!

BANG! BANG!

CLOPPITY-CLOP CLOPPITY-CLOP

UHHHH!

TWO-FACE!

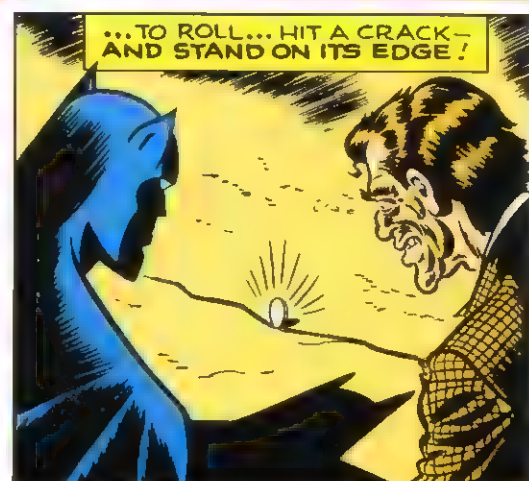
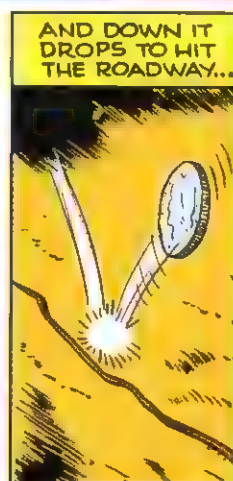
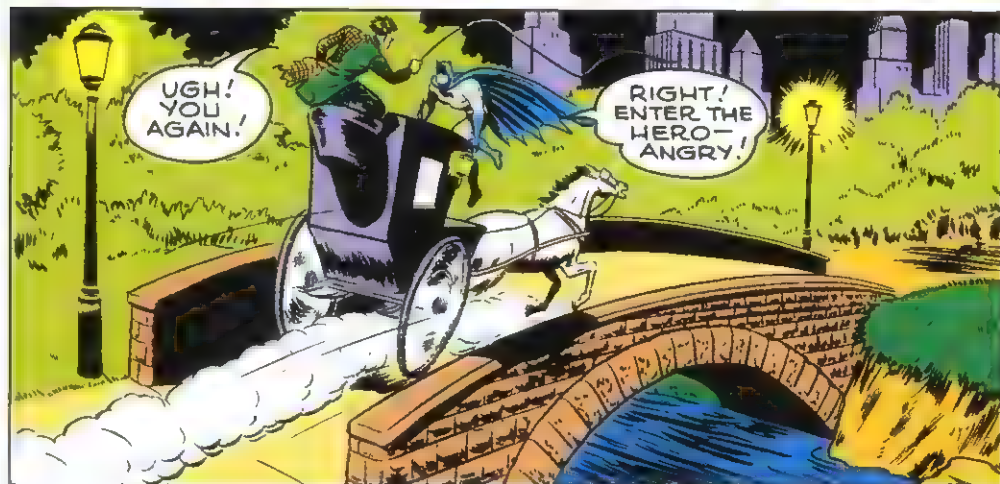
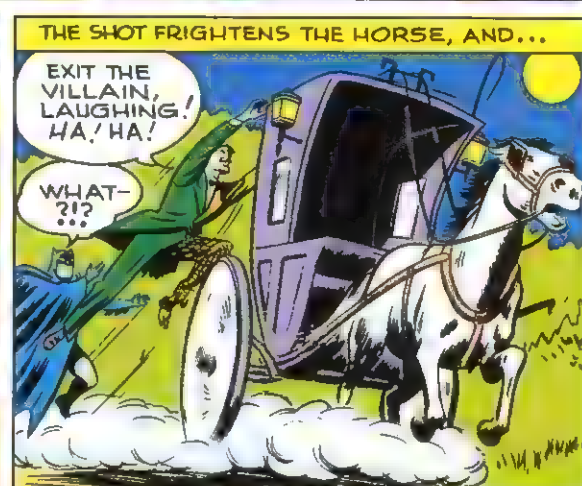
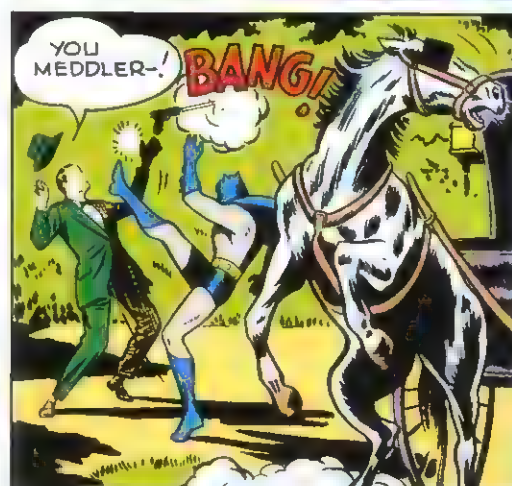
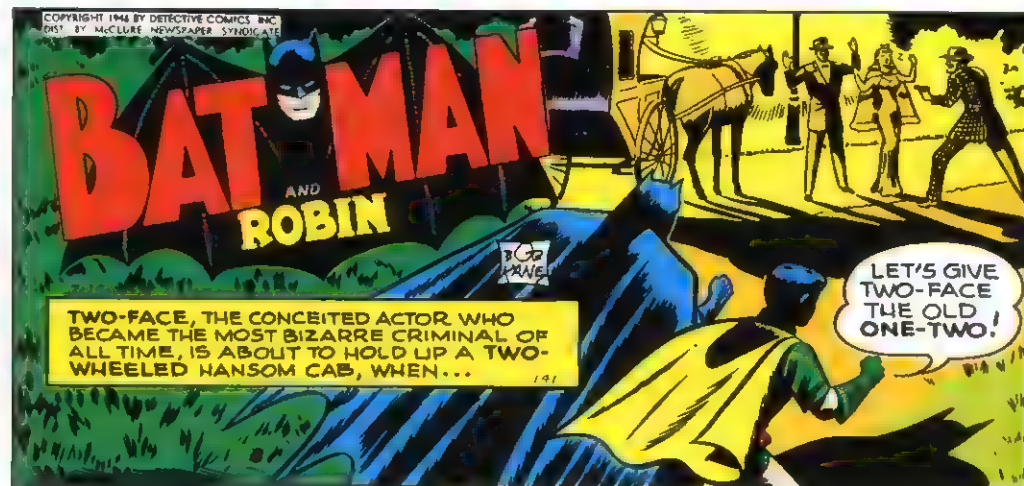
IN THE FLESH!

AT THAT MOMENT, ATOP A BUS RUNNING PARALLEL TO THE PARK...

BRUCE! TWO SHOTS IN THE PARK... AND A SCREAM!

THIS IS WHERE WE GET OFF--AND BATMAN AND ROBIN TAKE OVER!

IT'S POETIC JUSTICE! WE SPOTTED TWO-FACE'S HOLDUP OF A TWO-WHEELED HANSOM CAB--FROM ATOP A TWO-DECKER BUS!



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BATMAN

AND
ROBIN

7-21

ON THE TRAIL OF TWO-FACE, BIZARRE, DOUBLE-DEALING DESPERADO, BATMAN IS FORCED TO GAMBLE FOR HIS LIFE WHEN TWO-FACE FLIPS HIS LUCKY COIN...

142

IT STOOD ON EDGE, TWO-FACE! YOU'LL HAVE TO TOSS AGAIN!

NO... EVEN TWO-FACE KNOWS YOU CAN ONLY GAMBLE ONCE WITH LADY LUCK! IT'S UP TO FATE, NOW!

IT'S OKAY, BATMAN... HE WON'T GET A CHANCE TO FIRE HIS GUN!

UH!

BANG!

LUCKY I WAS PASSING BY! IS HE DEAD?

YOU COULDN'T MISS AT THAT DISTANCE! ONE SLUG WAS ENOUGH!

WRONG, BATMAN... ONE BULLET IS NOT ENOUGH WHEN A MAN HAS TWO LIVES!

FOOLS! BUT HOW COULD THEY KNOW THAT THE BULLET HIT THE TWO-HEADED SILVER DOLLAR IN MY VEST POCKET!

THAT BULLET... IT HIT THE SCARRED FACE OF THE COIN! IT'S LIKE AN OMEN! THE BAD SIDE SAVED MY LIFE - FOR A LIFE OF CRIME!

NOW I'LL MAKE CRIME A BIG PRODUCTION! I'LL GET A SUPPORTING CAST - AND TWO-FACE SHALL BE STAR OF HIS CRIME COMPANY! HA! HA!

TWO NIGHTS LATER... IN POLICE HEADQUARTERS...

BAD NEWS! TWO-FACE AND HIS MOB JUST GRABBED THE RECEIPTS OF THE INDOOR DOUBLES TENNIS CHAMPIONSHIP!

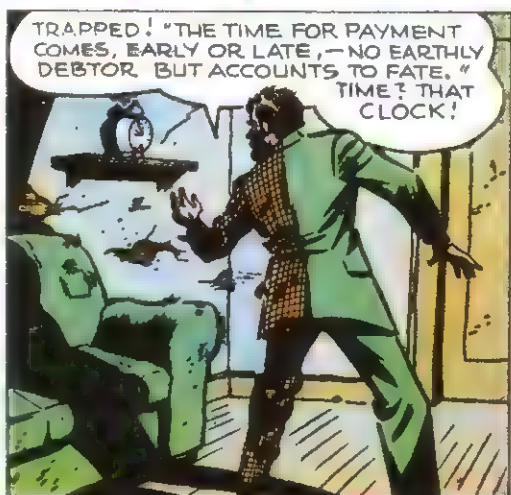
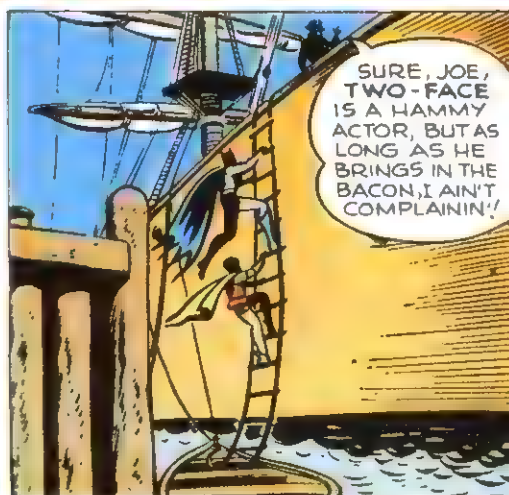
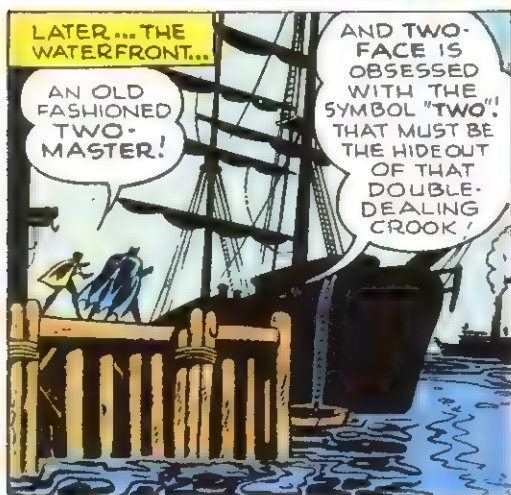
OF COURSE... A CRIME WITH THE NUMBER "TWO" IN IT AGAIN! THAT CORNY CROOK!

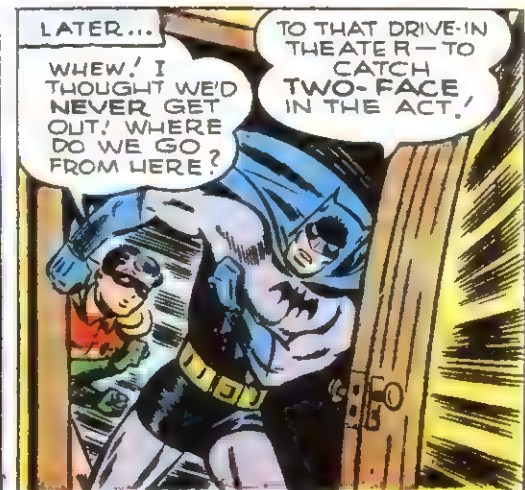
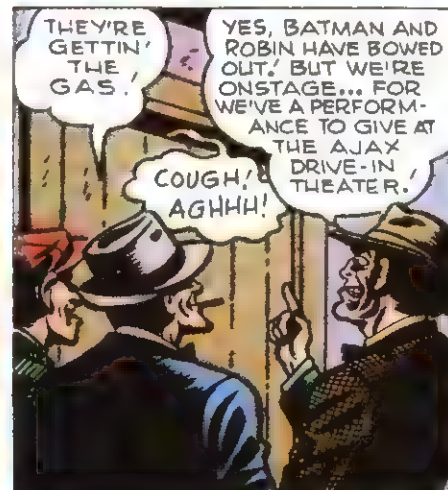
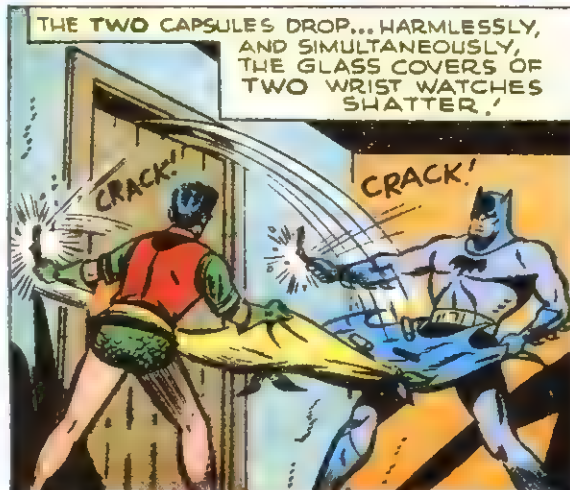
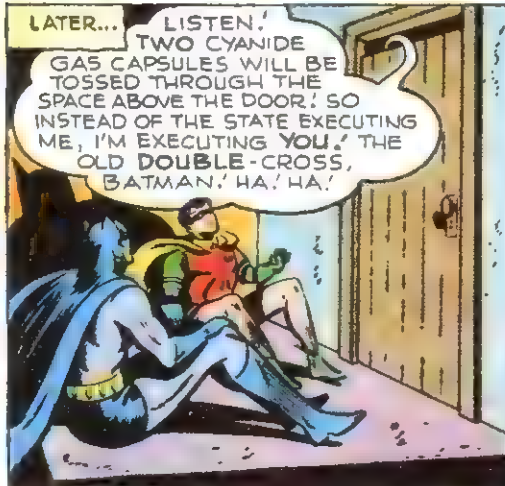
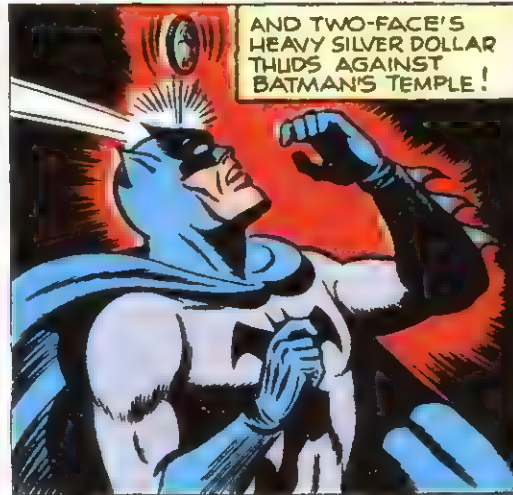
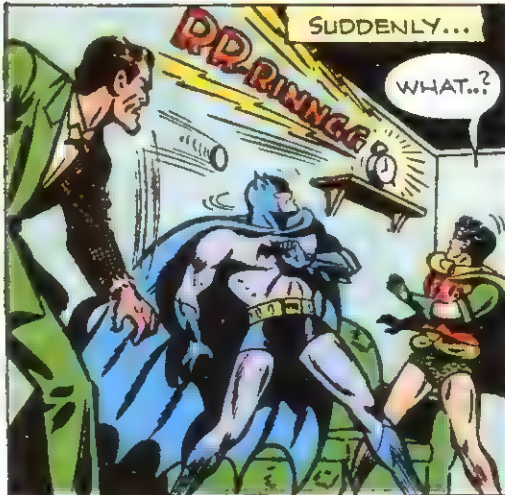
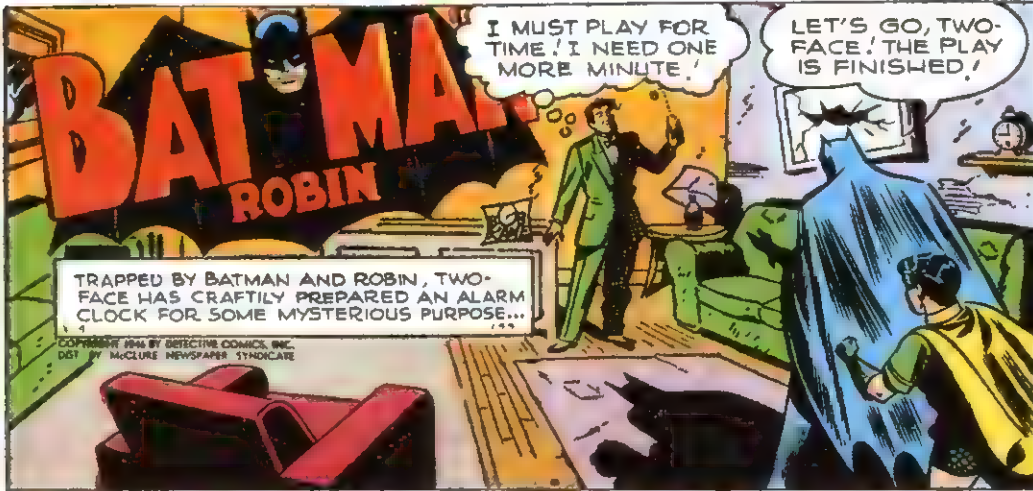
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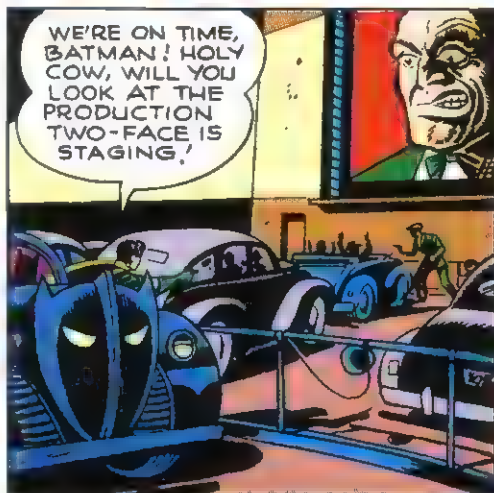
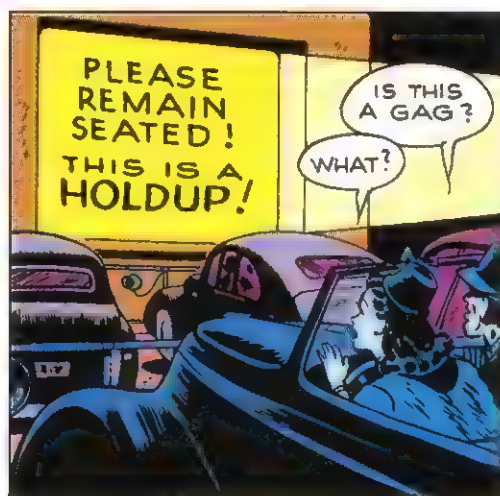
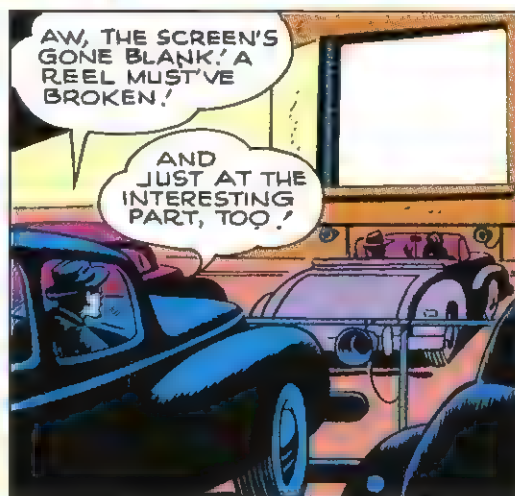
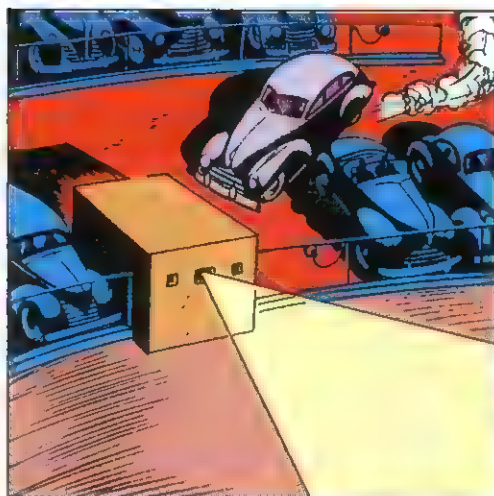
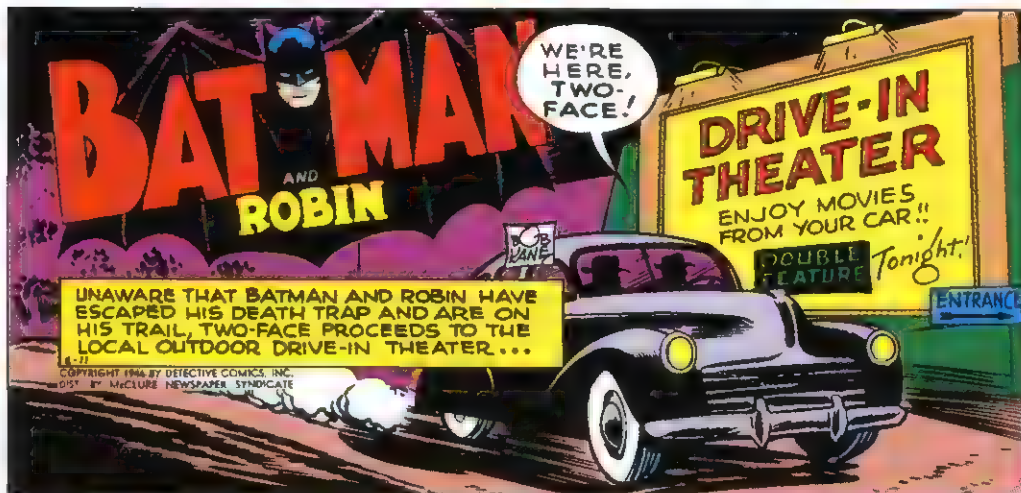
THEN WHAT HAPPENED?

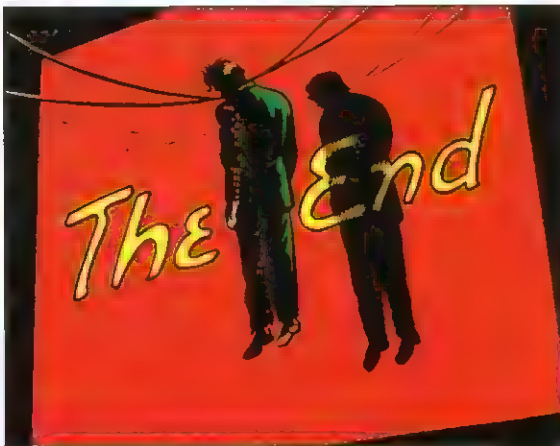
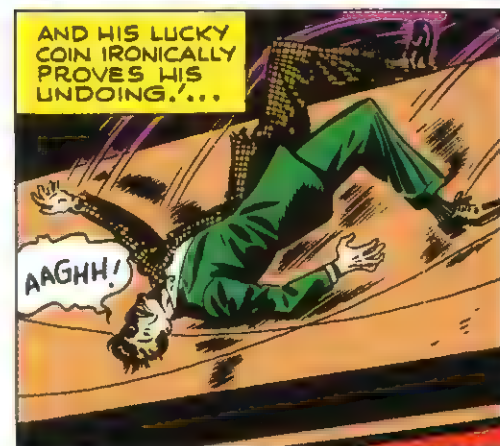
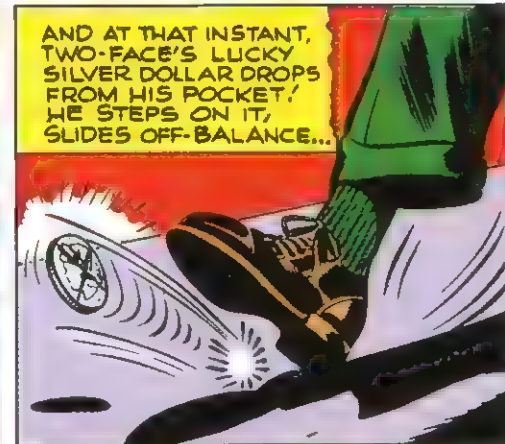
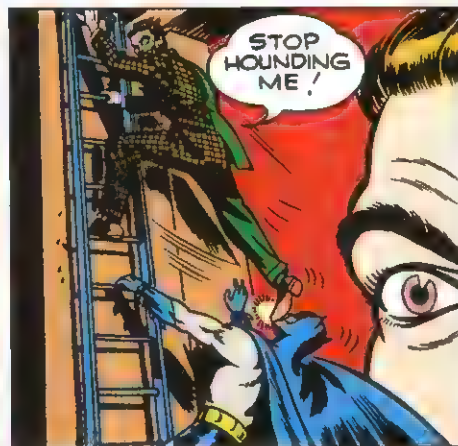
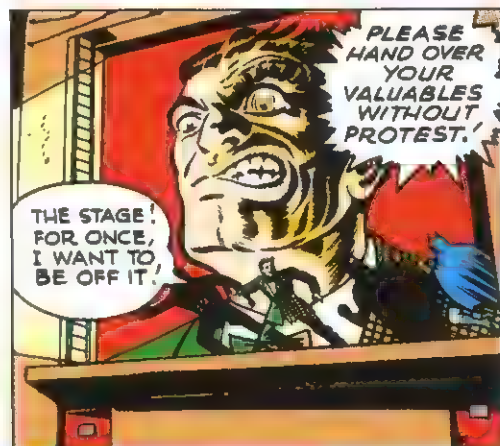
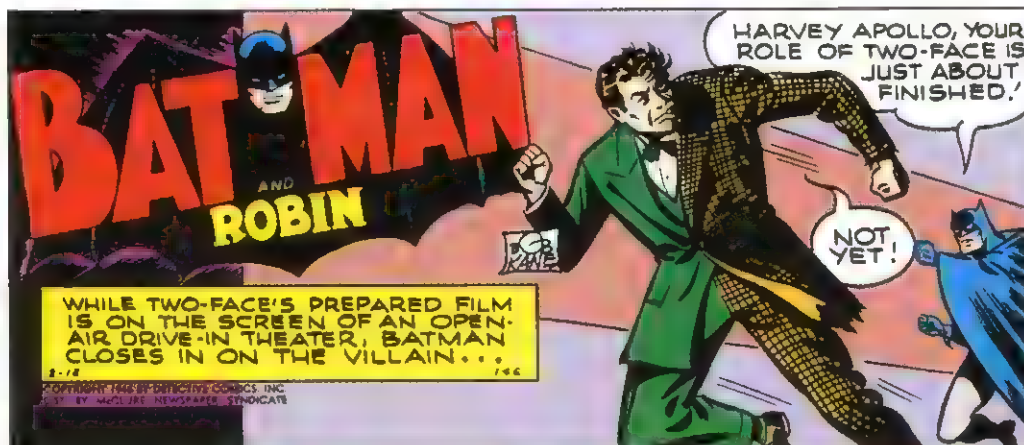
TWO-FACE GAGGED ME AND TIED ME UP WITH THIS ROPE!

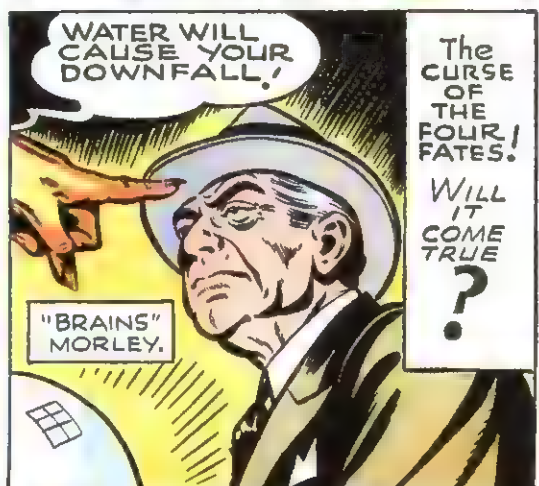
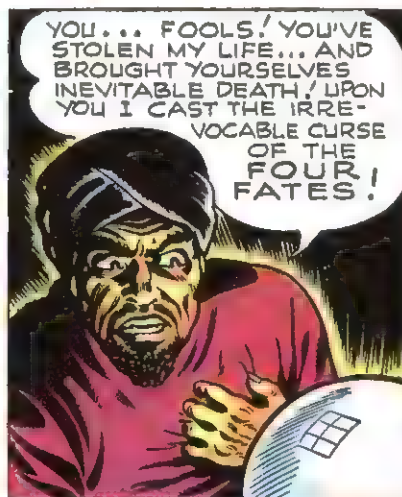
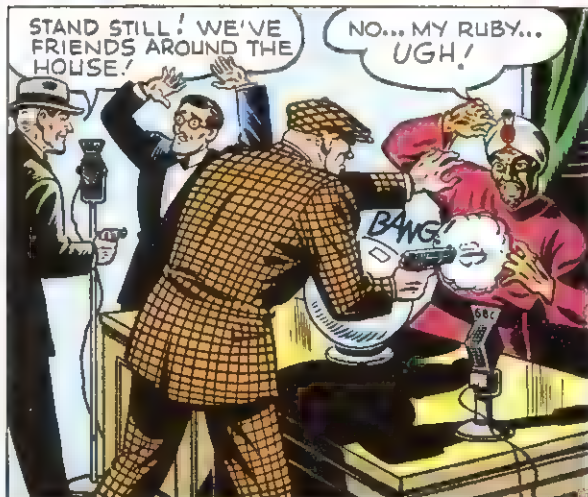
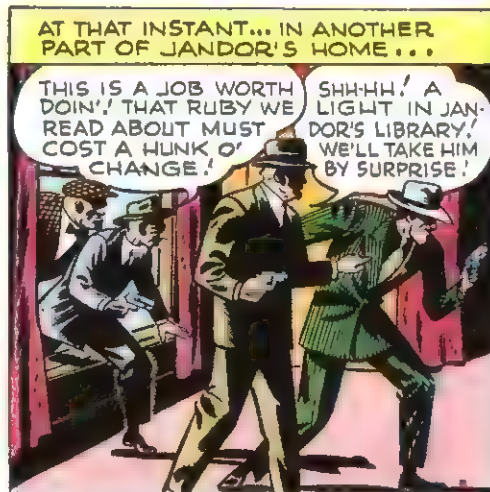
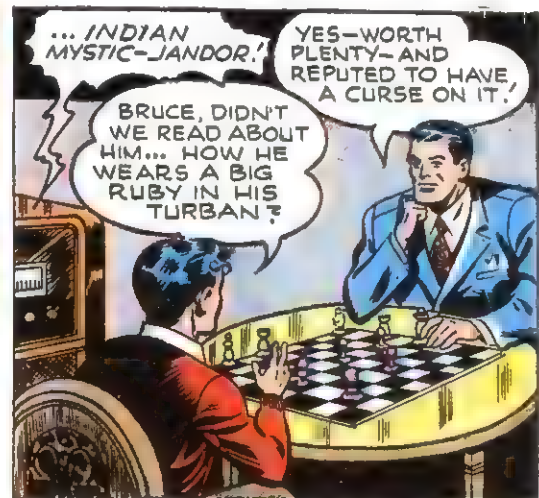
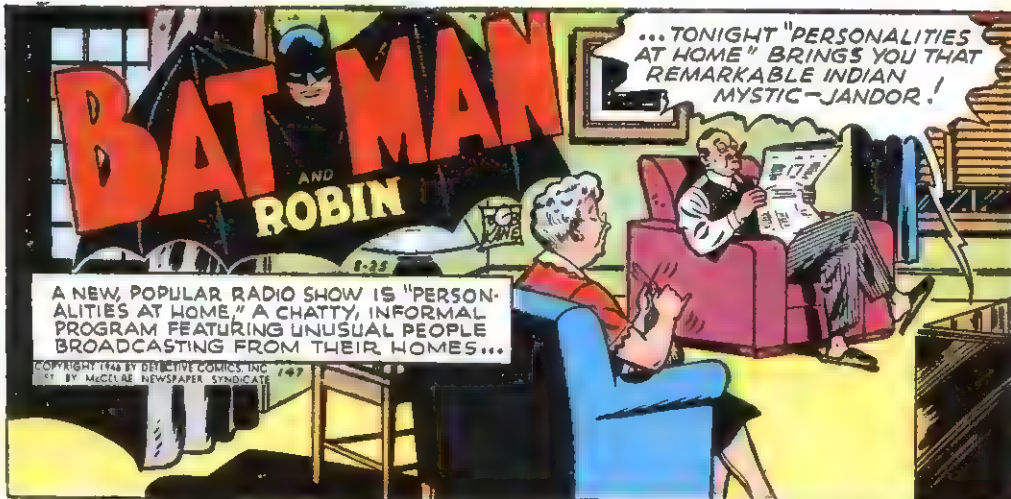
HMM-MM! LET ME SEE THAT ROPE!

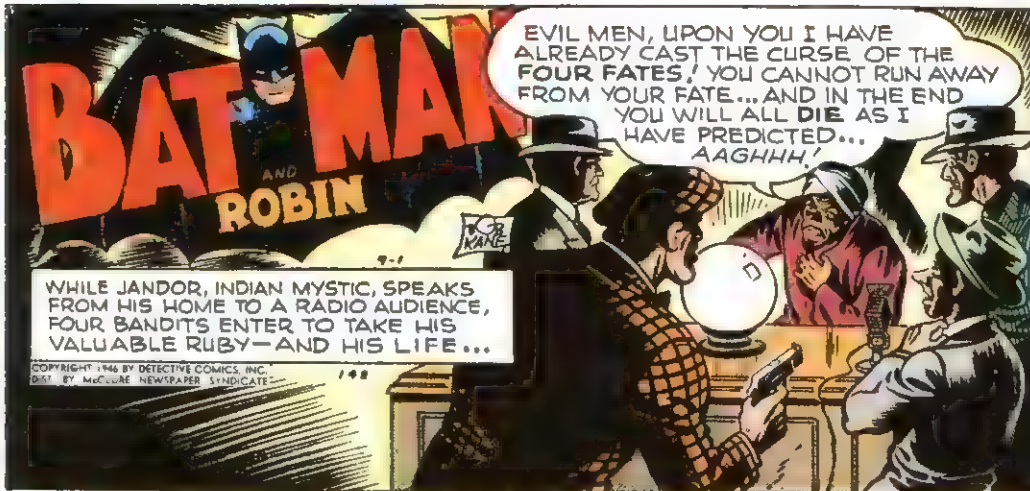












BATMAN AND ROBIN

WHILE JANDOR, INDIAN MYSTIC, SPEAKS FROM HIS HOME TO A RADIO AUDIENCE, FOUR BANDITS ENTER TO TAKE HIS VALUABLE RUBY—AND HIS LIFE...

EVIL MEN, UPON YOU I HAVE ALREADY CAST THE CURSE OF THE FOUR FATES! YOU CANNOT RUN AWAY FROM YOUR FATE... AND IN THE END YOU WILL ALL DIE AS I HAVE PREDICTED... AAGHHH!

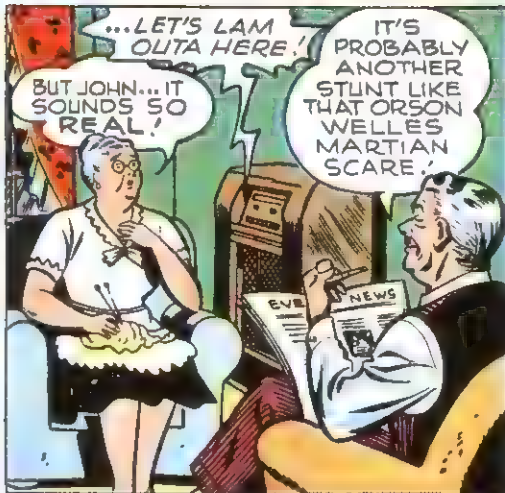
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HELLO, POLICE? THERE'S BEEN A MURDER. I HEARD IT ON MY RADIO!

HE'S DEAD! LET'S LAM OUTA HERE!



...LET'S LAM OUTA HERE!

BUT JOHN... IT SOUNDS SO REAL!


IT'S PROBABLY ANOTHER STUNT LIKE THAT ORSON WELLES MARTIAN SCARE.

NEWS



DUE TO... UH... CIRCUMSTANCES BEYOND OUR CONTROL, THIS PROGRAM WILL NOT CONTINUE! WE RETURN YOU TO OUR STUDIO.

THAT'S ENOUGH FOR ME! WE'VE TUNED IN ON A MURDER!



POLICE HEADQUARTERS...

ANY LEADS, CHIEF?

THE RADIO ANNOUNCER IDENTIFIED THE KILLERS FROM THEIR ROGUES' GALLERY PIX! WE'VE GOT ALARMS OUT FOR THEM NOW!



CALLING ALL CARS!... BE ON THE LOOKOUT FOR FOUR MEN!... EMERGENCY!... DESCRIPTIONS...

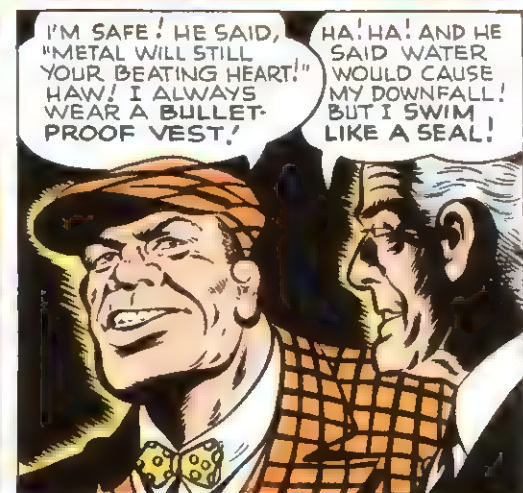


AND IN THEIR HIDEOUT...

NO TRACE OF THE KILLERS OF JANDOR!

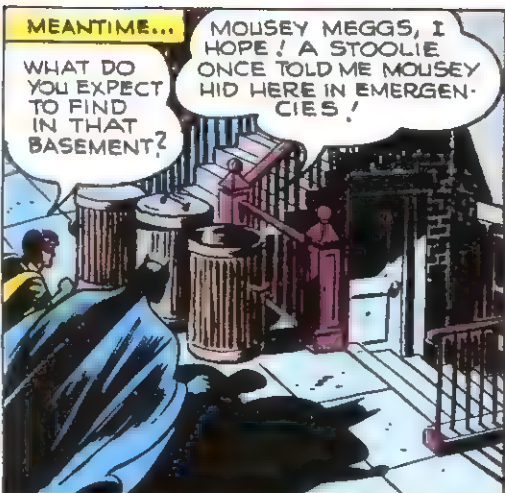
JANDOR! THAT PHONY AGAIN! FUNNY, I CAN'T FORGET HOW HE CURSED ME— "AIR WILL BE CHOKED FROM YOUR LUNGS!"

YEAH... AND HE SAID LIGHTNING WOULD STRIKE ME DOWN!



I'M SAFE! HE SAID, "METAL WILL STILL YOUR BEATING HEART!" HAW! I ALWAYS WEAR A BULLET-PROOF VEST!

HA! HA! AND HE SAID WATER WOULD CAUSE MY DOWNFALL! BUT I SWIM LIKE A SEAL!



MEANTIME...

WHAT DO YOU EXPECT TO FIND IN THAT BASEMENT?

MOUSEY MEGGS, I HOPE! A STOOLIE ONCE TOLD ME MOUSEY HID HERE IN EMERGENCIES!

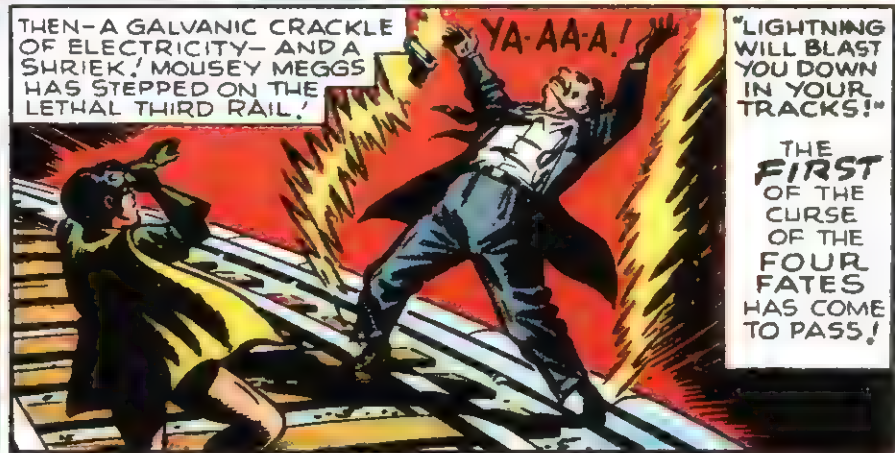
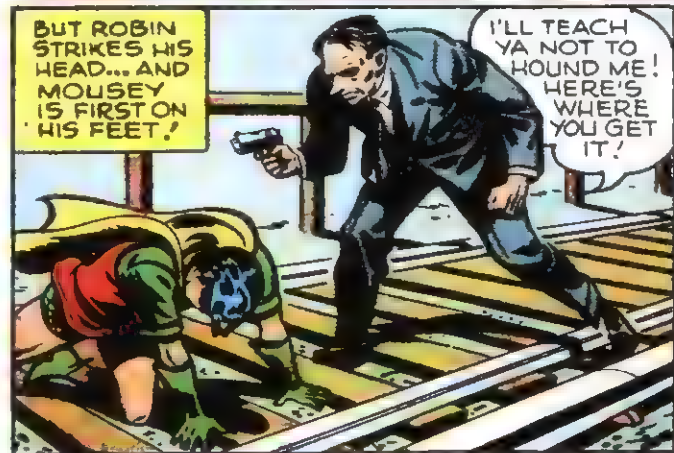
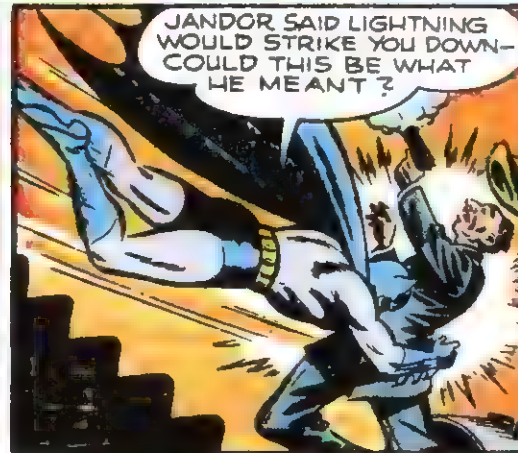
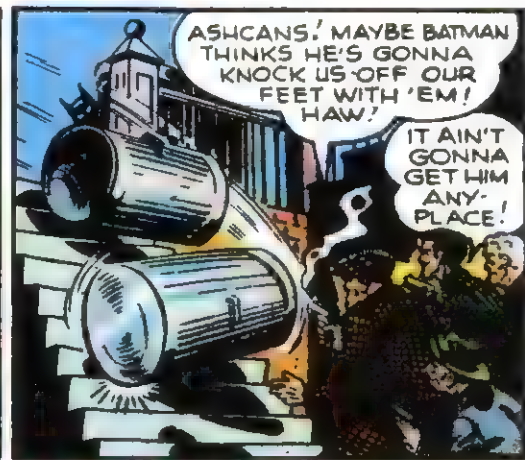
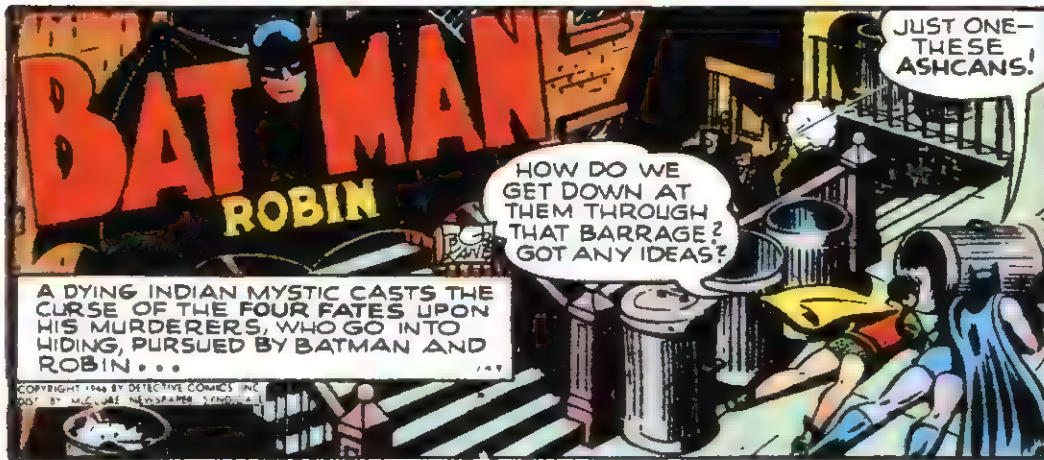


SO FAR, SO GOOD! NO COPPERS AROUND... YIIII! BATMAN AND ROBIN!

HUH? THOSE GUYS! WE'LL GIVE THEM A BANG-UP! WELCOME!



ROBIN... HIT THE DECK!



BATMAN AND ROBIN

WHILE BATMAN TACKLES THREE KILLERS OF JANDOR, INDIAN MYSTIC, ROBIN PURSUES THE FOURTH KILLER, MOUSEY MEGGS, TO THE RAILROAD...

MOUSEY... DEAD! HE... HE STEPPED ON THE THIRD RAIL AND WAS ELECTROCUTED! JANDOR'S CURSE, "LIGHTNING WILL BLAST YOU DOWN IN YOUR TRACKS!" CAME TRUE!

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MEANWHILE... THAT SETTLES BATMAN'S HASH! LET'S LAM, THIS PLACE IS GONNA BE CRAWLIN' WITH COPPERS.

GOLLY, FOR A MINUTE I WAS WORRIED!

I'M OKAY, BUT I'M GOING TO HAVE A WHOPPING HEAD-ACHE! THAT BULLET PARTED MY HAIR—AND MY SCALP!

LATER... SO MOUSEY DIED AS JANDOR PREDICTED—ACCORDING TO THE FIRST CURSE OF THE FOUR FATES! BUT, OF COURSE, IT WAS JUST COINCIDENCE...

MAYBE!

NEXT DAY... JUST BY ACCIDENT! IT COULD HAPPEN TO ANYBODY!

MOUSEY... DEAD! LIKE JANDOR SAID.

BUT IT DIDN'T HAPPEN TO ANYBODY! IT HAPPENED TO MOUSEY!

I'M SCARED! YOU GUYS CAN LAUGH, BUT I'M SCARED! I CAN STILL SEE JANDOR POINTIN' AT ME AN' SAYIN, "AIR WILL BE CHOKED FROM YOUR LUNGS!"

NIGHTFALL... THERE'S A LEAD! WE'LL MAKE BETTER SPEED WITH THE BAT-PLANE!

CALLING CAR 15... ATTENTION! MAN RESEMBLING SLICK DANDY, WANTED FOR MURDER OF JANDOR, SEEN LOITERING AT AIRPORT! INVESTIGATE!

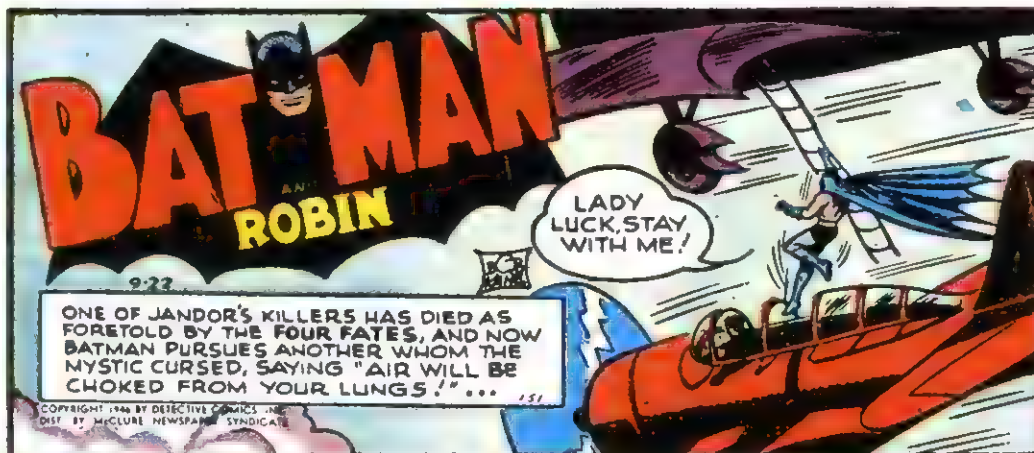
SLICK CAN PILOT A PLANE! IF THAT MAN IS SLICK, HE'S PROBABLY TRYING TO STEAL A PLANE AND HEAD SOUTH AMERICA WAY!

THERE'S A PLANE LEAVING THE RUNWAY! SOMETHING'S HAPPENED! MEN RUNNING AROUND.

HAND ME THE BINOCULARS! I WANT A CLOSEUP OF THAT PILOT!

IT'S SLICK! TAKE THE CONTROLS, ROBIN! I'LL LOWER THE ROPE LADDER! YOU KNOW WHAT TO DO!

HERE'S WHERE I BECAME AN ACRO-BATMAN!



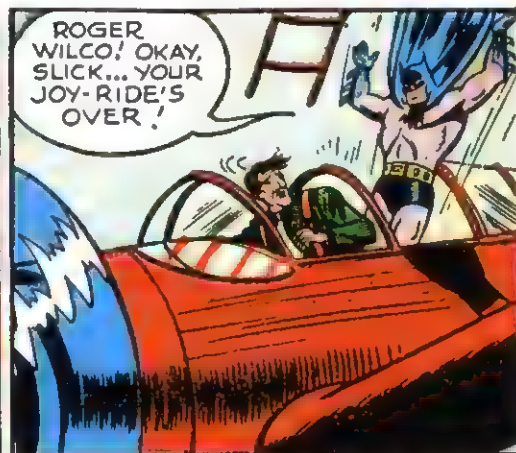
BATMAN AND ROBIN

9-22

LADY LUCK, STAY WITH ME!

ONE OF JANDOR'S KILLERS HAS DIED AS FORETOLD BY THE FOUR FATES, AND NOW BATMAN PURSUES ANOTHER WHOM THE MYSTIC CURSED, SAYING "AIR WILL BE CHOKED FROM YOUR LUNGS!" ...

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ROGER WILCO! OKAY, SLICK... YOUR JOY-RIDE'S OVER!



IT'S JUST STARTED, BATMAN! ALL I GOTTA DO IS TIP THE PLANE AND...

UHHH!



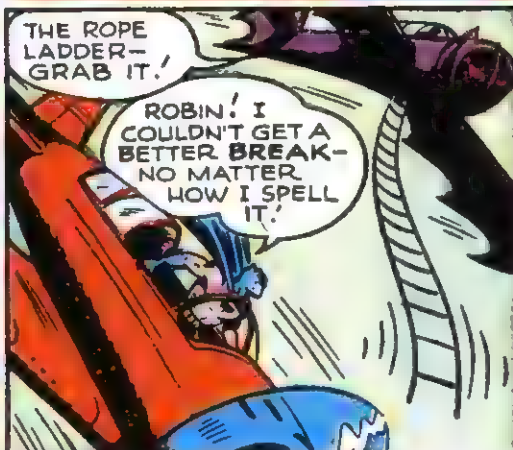
NO USE STICKIN' WITH THE PLANE... COPPERS WILL BE LOOKIN' FOR IT. I'LL SMASH THE CONTROLS—AND LET BATMAN WORRY ABOUT CHEATIN' GRAVITY!



SO LONG, BATMAN... I'LL BET YA BEAT ME DOWN! HAW! HAW!

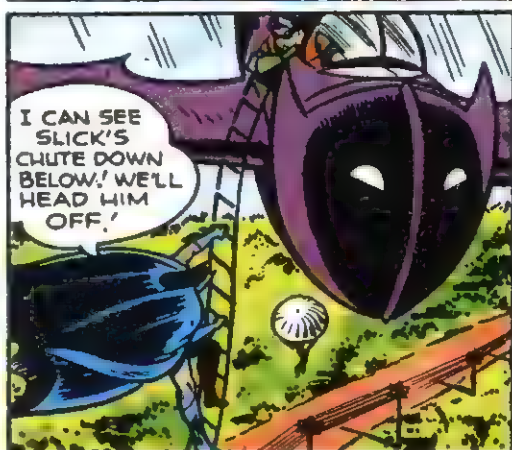


OOH! A THICK HEAD OF HAIR COMES IN HANDY AS A SHOCK-ABSORBER! OH-OHH!... I'LL NEED MORE THAN A SHOCK-ABSORBER TO STOP THIS DROP— I'LL NEED A BRAKE!



THE ROPE LADDER— GRAB IT!

ROBIN! I COULDN'T GET A BETTER BREAK— NO MATTER HOW I SPELL IT!

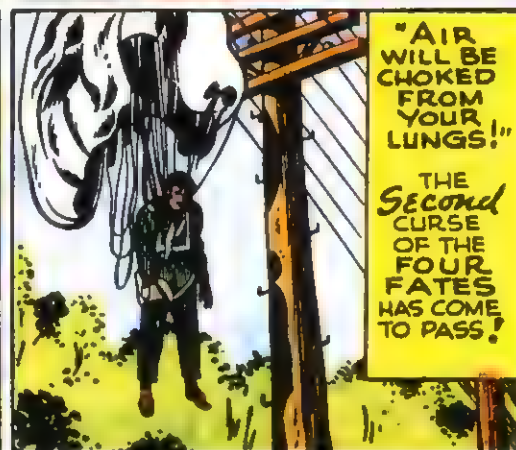



I CAN SEE SLICK'S CHUTE DOWN BELOW! WE'LL HEAD HIM OFF!



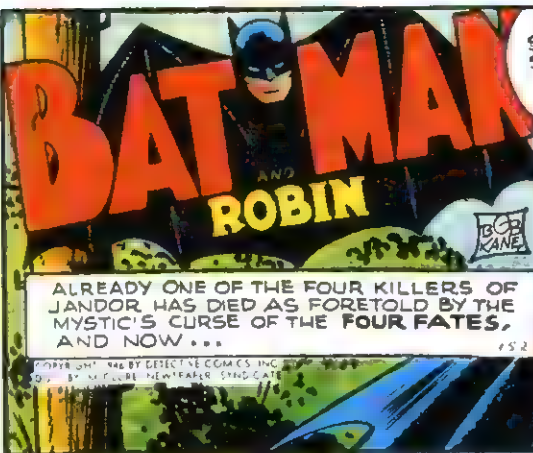
LOOK!

HIS CHUTE LINES FOULED ON THE TELEPHONE WIRES... AND TANGLED AROUND HIS NECK!



"AIR WILL BE CHOKED FROM YOUR LUNGS!"

THE *SECOND* CURSE OF THE FOUR FATES HAS COME TO PASS!



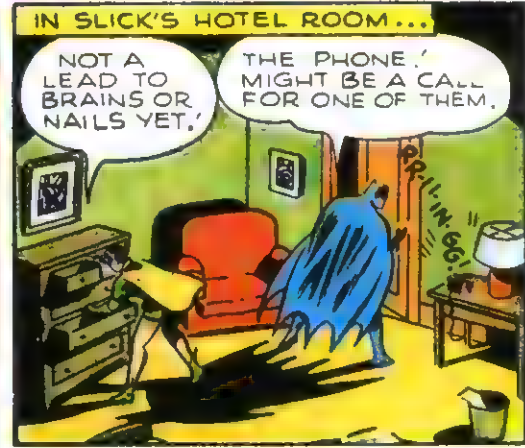
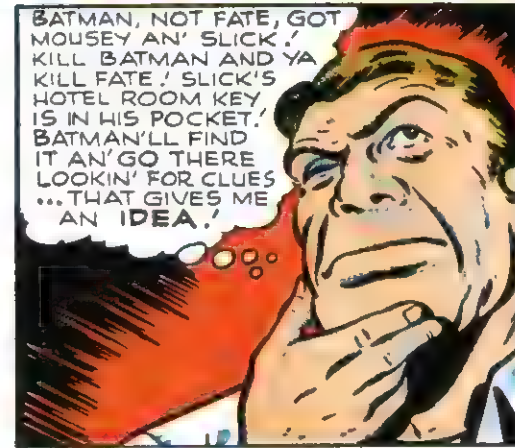
SLICK... THE SECOND TO DIE! STRANGLED... HIS CHUTE LINES TANGLED AROUND HIS NECK!

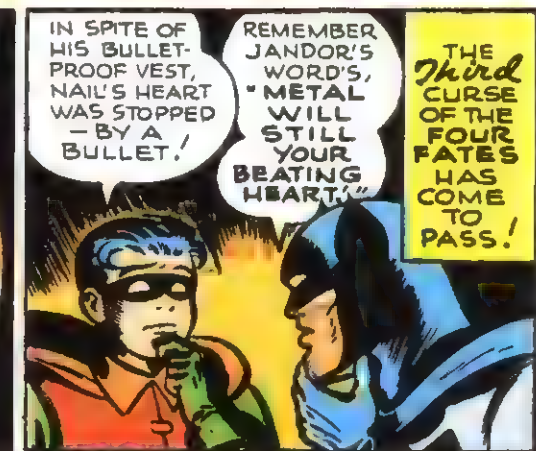
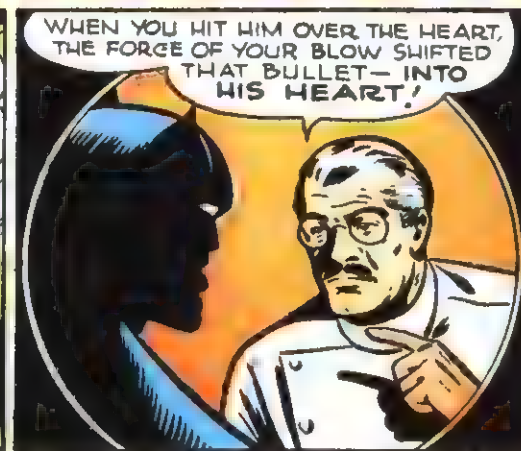
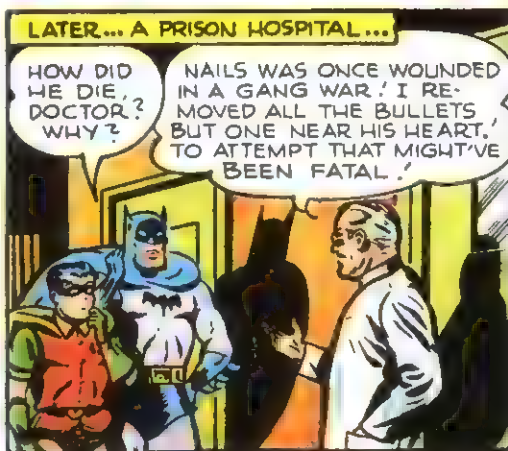
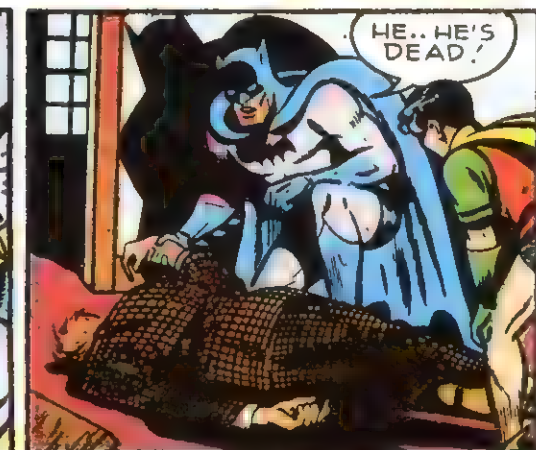
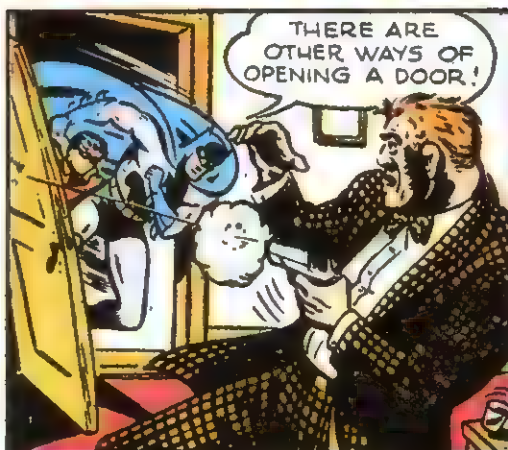
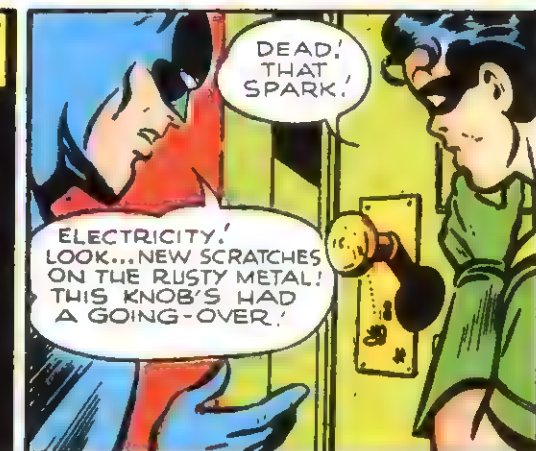
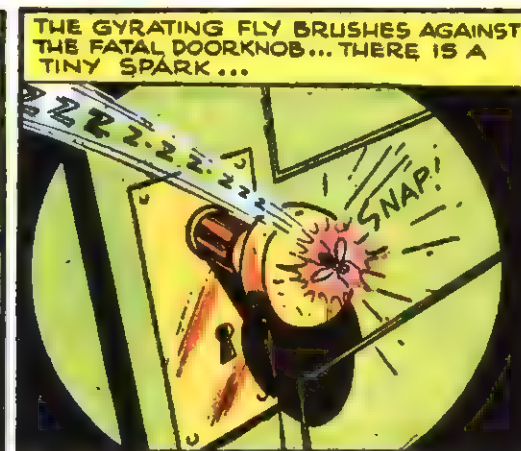
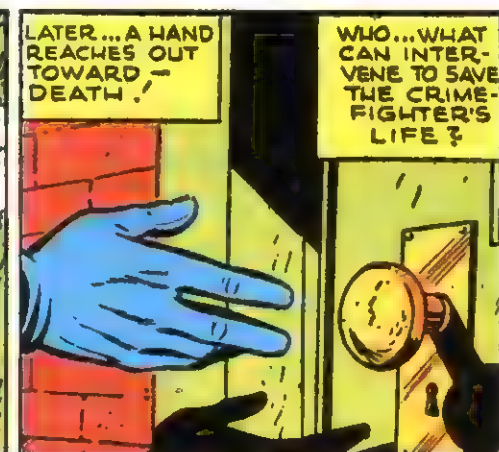
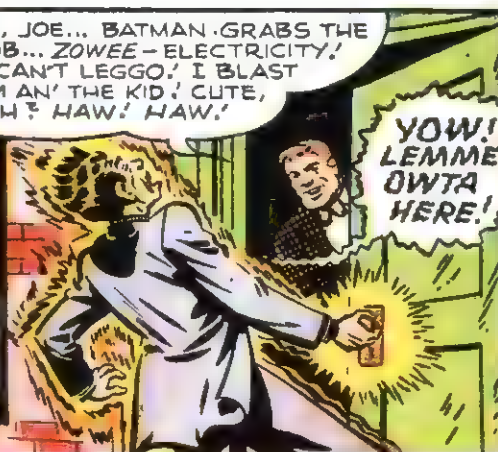
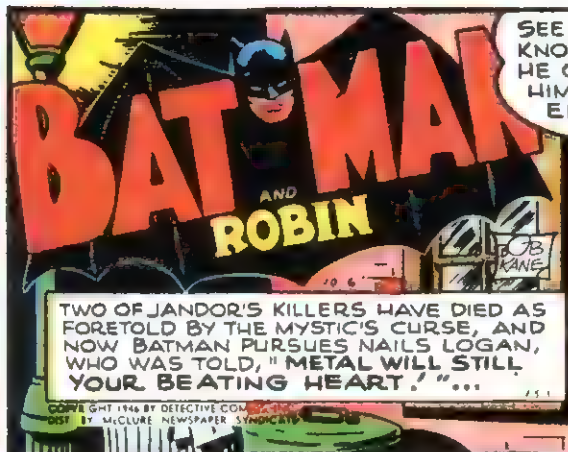
AND JANDOR'S CURSE WAS, "AIR WILL BE CHOKED FROM YOUR LUNGS!"

LATER... A CERTAIN DUO READS THE LATEST NEWS...

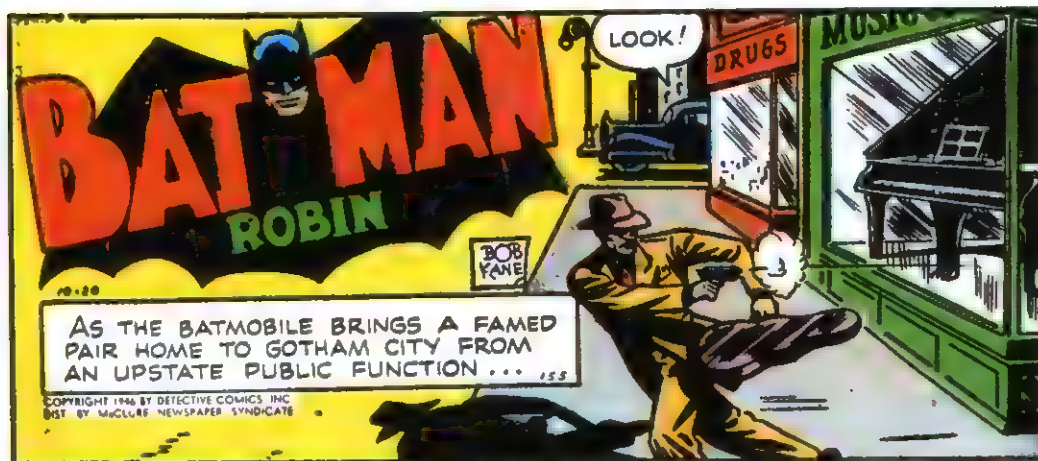
FIRST MOUSEY... NOW SLICK! NAILS, WE'RE NEXT!

NOT ME! JANDOR SAID, "METAL WILL STILL YOUR BEATING HEART!"... BUT I WEAR A BULLET-PROOF VEST! HAW!









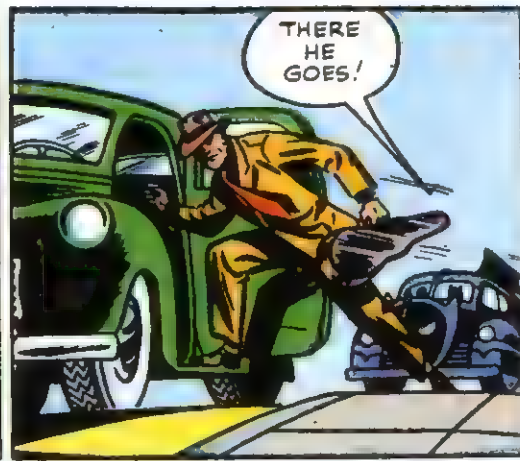
BATMAN
ROBIN

LOOK!

AS THE BATMOBILE BRINGS A FAMED PAIR HOME TO GOTHAM CITY FROM AN UPSTATE PUBLIC FUNCTION ...

BOB FANE

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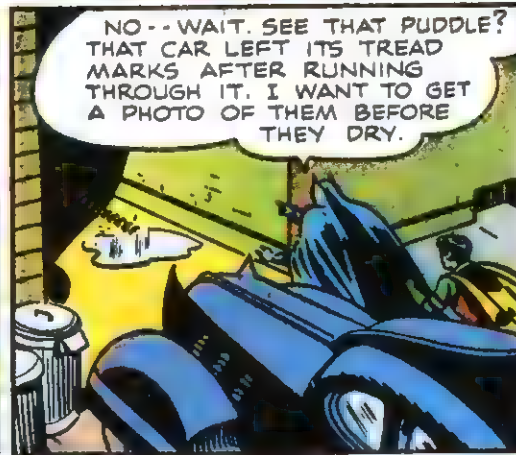


THERE HE GOES!



NO USE. WE CAN'T GET THROUGH! THE ALLEY'S TOO NARROW!

LET'S GET BACK TO THAT MUSIC STORE AND SEE WHAT HAPPENED!



NO -- WAIT. SEE THAT PUDDLE? THAT CAR LEFT ITS TREAD MARKS AFTER RUNNING THROUGH IT. I WANT TO GET A PHOTO OF THEM BEFORE THEY DRY.



THESE CLEAR MARKINGS INDICATE A PRACTICALLY NEW TIRE. WE'LL CHECK WITH THE MANUFACTURER ON RECENT SALES AND MAYBE NARROW DOWN OUR SEARCH.

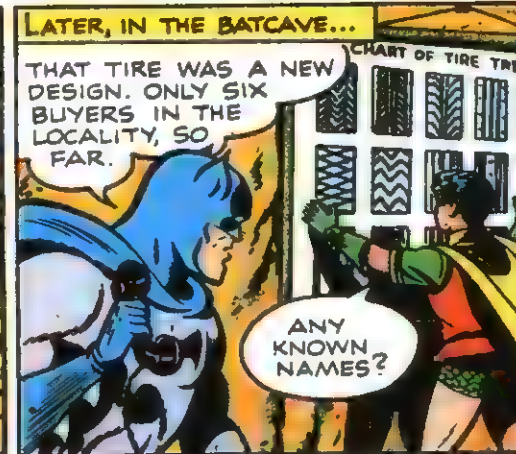
GOOD. NOW LET'S FIND OUT WHAT HAPPENED BACK AT THAT STORE.



MOMENTS LATER...

ALL I CAN REMEMBER, HIS NOSE LOOKED BROKEN. HE STOOD HERE EXAMINING THAT PRICELESS FIDDLE, THEN DREW A GUN AND RAN!

SO ALL WE HAVE TO GO ON ARE THOSE TREAD MARKS!



LATER, IN THE BATCAVE...

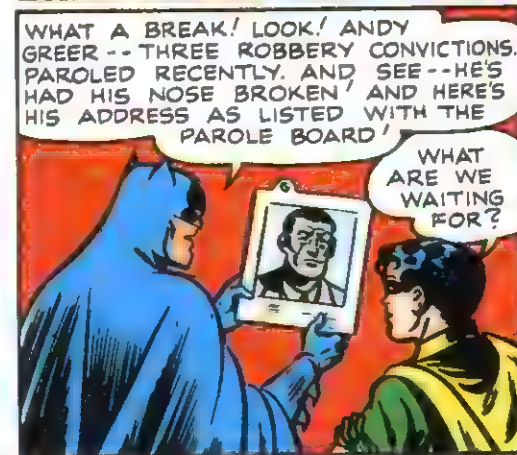
THAT TIRE WAS A NEW DESIGN. ONLY SIX BUYERS IN THE LOCALITY, SO FAR.

ANY KNOWN NAMES?



THAT'S WHAT I'M CHECKING NOW. PERHAPS ONE OF THOSE NAMES IS IN OUR ROGUES' GALLERY.

IF IT IS, THIS'LL BE THE FIRST TIME A PUDDLE OF WATER HELPED US SOLVE A CRIME.



WHAT A BREAK! LOOK! ANDY GREER -- THREE ROBBERY CONVICTIONS. PAROLED RECENTLY, AND SEE -- HE'S HAD HIS NOSE BROKEN! AND HERE'S HIS ADDRESS AS LISTED WITH THE PAROLE BOARD!

WHAT ARE WE WAITING FOR?

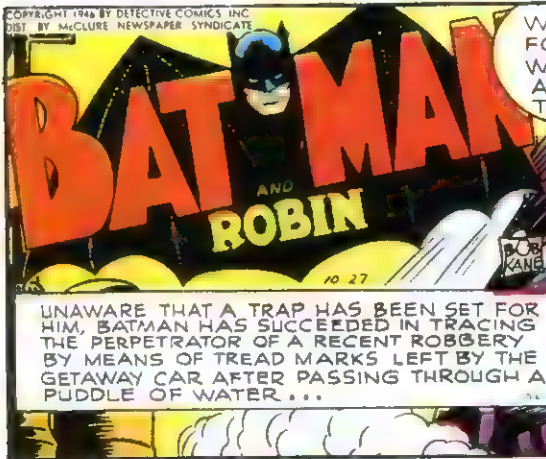


MEANWHILE, IN ANOTHER PART OF TOWN --

BETTER GET SET! HE'S SURE TO HAVE SWALLOWED THE BAIT BY NOW AND HE'S LIABLE TO COME WALKING INTO OUR TRAP ANY MINUTE!



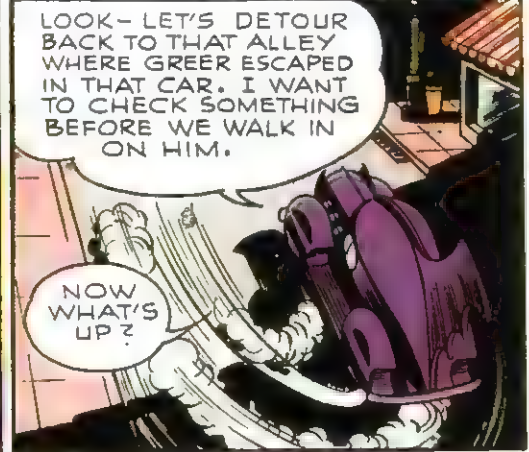
WHERE SO MANY OTHERS HAVE FAILED, I'LL BE THE ONE TO SUCCEED IN DESTROYING THE BATMAN! THE LOCAL SMART BOYS'LL TAKE ORDERS FROM ME AFTER A COUP LIKE THAT!



WHAT A SURPRISE FOR GREER WHEN WE WALK IN ON HIM AND NAB HIM FOR THAT ROBBERY.

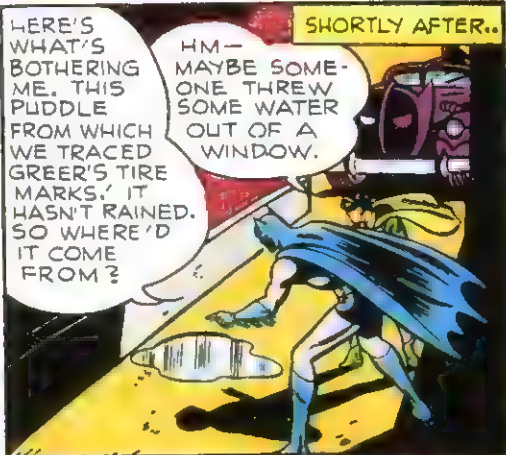
HM—I WONDER IF IT'LL REALLY BE A SURPRISE? THERE'S AN ODD CIRCUMSTANCE THAT KEEPS BOTHERING ME.

UNAWARE THAT A TRAP HAS BEEN SET FOR HIM, BATMAN HAS SUCCEEDED IN TRACING THE PERPETRATOR OF A RECENT ROBBERY BY MEANS OF TREAD MARKS LEFT BY THE GETAWAY CAR AFTER PASSING THROUGH A PUDDLE OF WATER...



LOOK—LET'S DETOUR BACK TO THAT ALLEY WHERE GREER ESCAPED IN THAT CAR. I WANT TO CHECK SOMETHING BEFORE WE WALK IN ON HIM.

NOW WHAT'S UP?



HERE'S WHAT'S BOTHERING ME. THIS PUDDLE FROM WHICH WE TRACED GREER'S TIRE MARKS. IT HASN'T RAINED. SO WHERE'D IT COME FROM?

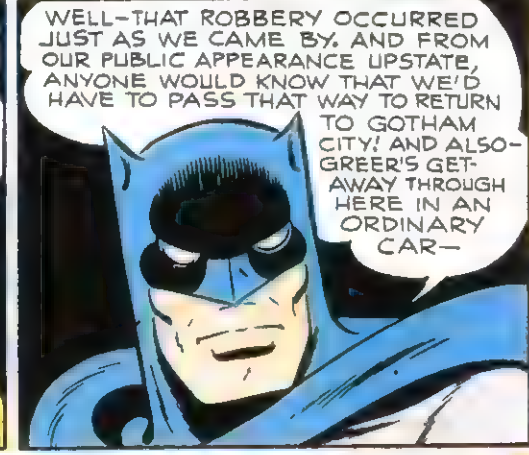
HM—MAYBE SOMEONE THREW SOME WATER OUT OF A WINDOW.

SHORTLY AFTER...

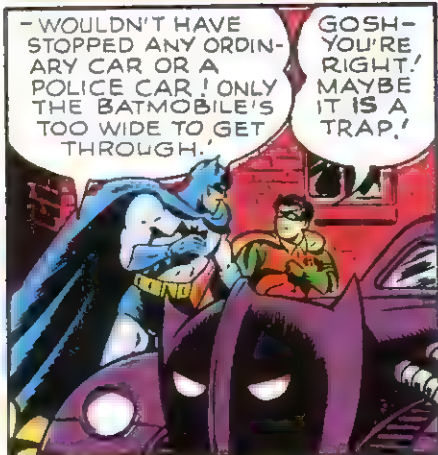


WHAT WINDOW?

HOLY SMOKE! YOU'RE RIGHT! SAY—YOU DON'T THINK GREER PLANTED THAT PUDDLE HIMSELF—BECAUSE HE WANTED US TO TRACE HIM, DO YOU?

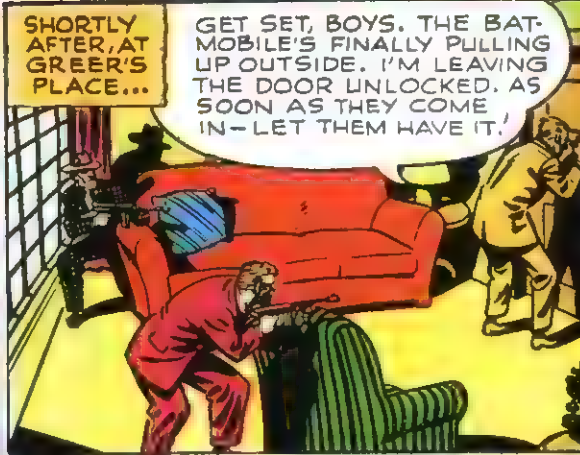


WELL—THAT ROBBERY OCCURRED JUST AS WE CAME BY, AND FROM OUR PUBLIC APPEARANCE UPSTATE, ANYONE WOULD KNOW THAT WE'D HAVE TO PASS THAT WAY TO RETURN TO GOTHAM CITY! AND ALSO—GREER'S GETAWAY THROUGH HERE IN AN ORDINARY CAR—



—WOULDN'T HAVE STOPPED ANY ORDINARY CAR OR A POLICE CAR! ONLY THE BATMOBILE'S TOO WIDE TO GET THROUGH.

GOSH—YOU'RE RIGHT! MAYBE IT IS A TRAP!



SHORTLY AFTER, AT GREER'S PLACE...

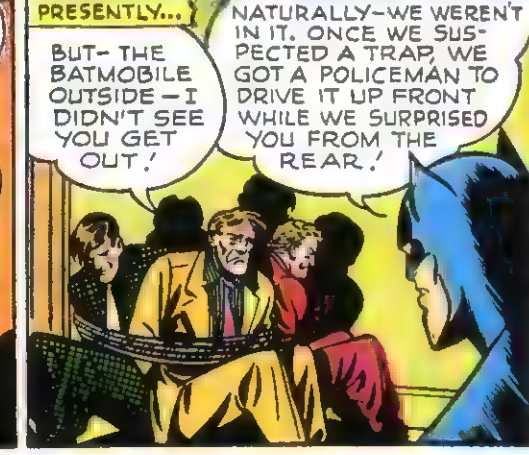
GET SET, BOYS. THE BATMOBILE'S FINALLY PULLING UP OUTSIDE. I'M LEAVING THE DOOR UNLOCKED. AS SOON AS THEY COME IN—LET THEM HAVE IT!



FUNNY—THEY'RE TAKING THEIR TIME ABOUT GETTING OUT. THE BATMOBILE'S JUST STANDING THERE AT THE CURB. MAYBE WE BETTER TRY JUST RUSHING THEM!



AND THANKS, GREER, FOR SETTING THE TRAP WE TRAPPED YOU WITH.



PRESENTLY...

BUT—THE BATMOBILE OUTSIDE—I DIDN'T SEE YOU GET OUT!

NATURALLY—WE WEREN'T IN IT. ONCE WE SUSPECTED A TRAP, WE GOT A POLICEMAN TO DRIVE IT UP FRONT WHILE WE SURPRISED YOU FROM THE REAR!


BATMAN AND ROBIN

BRUCE WAYNE, WEALTHY PLAYBOY, AND HIS WARD, DICK GRAYSON, ARE ACTUALLY **BATMAN** AND **ROBIN**, THE DYNAMIC PAIR WHO OPERATE AGAINST THE UNDERWORLD...

LOOK, BRUCE! MORE GOLD STOLEN! COMMISSIONER GORDON'S SURE ON THE SPOT NOW!


I'D SA INSTEAL SMUGGLI INTO THE C THE ROBBER TAKING IT OUT TO SEA...

...IT'S OUTSIDE HIS JURISDICTION!



NEWS FLASH ON GOLD ROBBERIES!... HERE'S A SHOT OF THE HOLBROOK JEWELRY STORE... GOLD IN ITS VAULTS IS PLANTED TO DRAW THE SMUGGLERS INTO THE SURROUNDING POLICE CORDON!

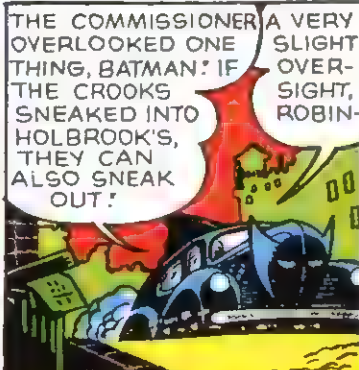
THAT MEANS WORK FOR US--AS BATMAN AND ROBIN-- LET'S GO!



IN THEIR **BATMOBILE** THE DYNAMIC DUO HEADS FOR CRIME'S FOCAL POINT...


THE COMMISSIONER A VERY OVERLOOKED ONE THING, BATMAN: IF THE CROOKS SNEAKED INTO HOLBROOK'S, THEY CAN ALSO SNEAK OUT!

A SLIGHT OVERSIGHT, ROBIN--



CONSIDERING THAT HE FLASHED THE WORD TO US: YOU NOTICE THAT THE POLICE DIDN'T TRY TO STOP THE BATMOBILE!

THAT MEANS THAT THE COMMISSIONER WANTS US TO SERVE AS A RECEPTION COMMITTEE FOR THOSE CROOKS!



BUT OUR PROBLEM IS TO GET INSIDE!

THAT'S EASILY SOLVED, ROBIN! I THINK THE COMMISSIONER LEFT A LOOPHOLE FOR US TO ENTER! I'LL THROW THE BATARANG SO WE CAN SCALE THE WALL WITH OUR SILKEN CORD!



YOU'RE RIGHT, BATMAN! HERE'S A WAY LEFT OPEN FOR US!

GOOD! I HOPE WE'RE IN TIME BEFORE THE GOLD THIEVES OPEN A WAY FOR THEMSELVES!



WE'RE TOO LATE, BATMAN! THEY'VE BLOWN THE VAULT!


BUT WE CAN STILL OVERTAKE THEM BEFORE THEY GET AWAY WITH THE GOLD!

BOOM!



THERE THEY GO, BATMAN!

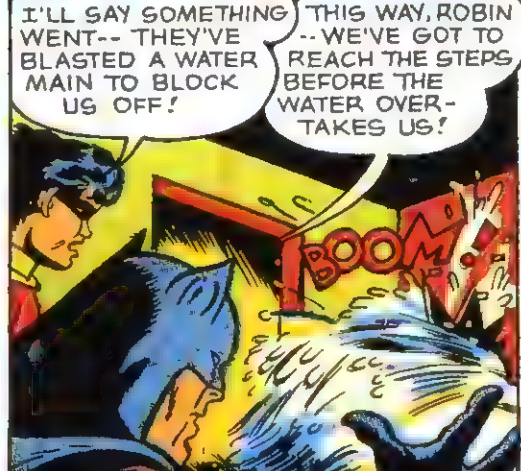
EASY, ROBIN--NOT TOO CLOSE YET! SOMETHING ELSE MAY BE READY TO GO!



I'LL SAY SOMETHING WENT-- THEY'VE BLASTED A WATER MAIN TO BLOCK US OFF!


THIS WAY, ROBIN--WE'VE GOT TO REACH THE STEPS BEFORE THE WATER OVERTAKES US!

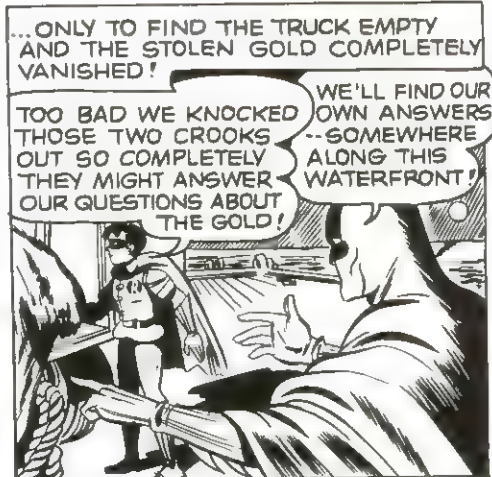
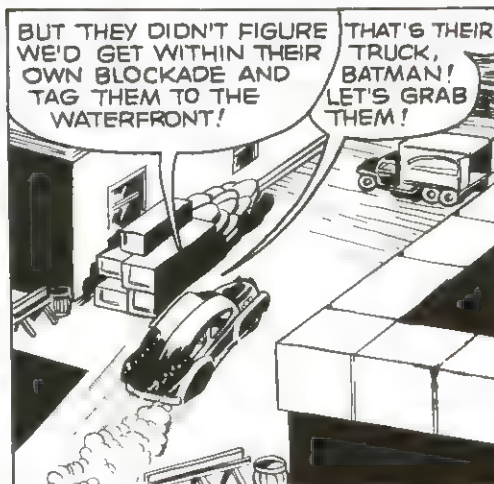
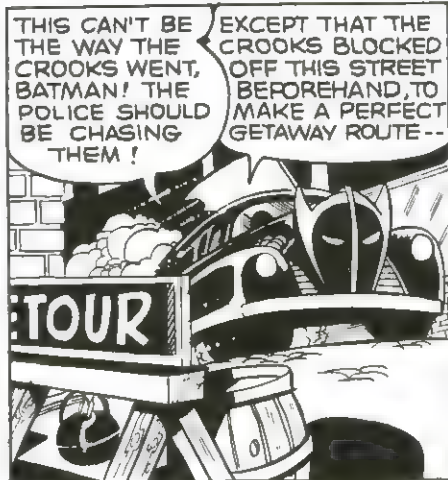
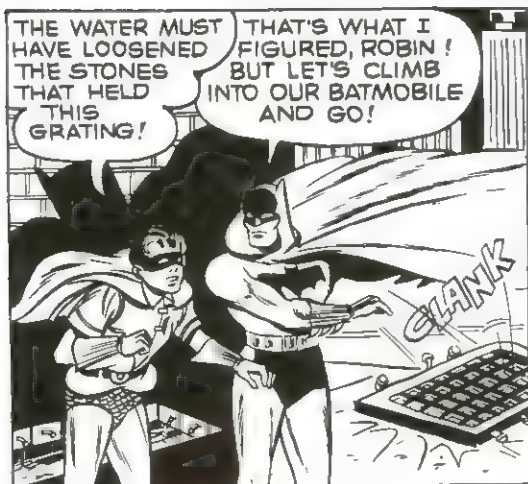
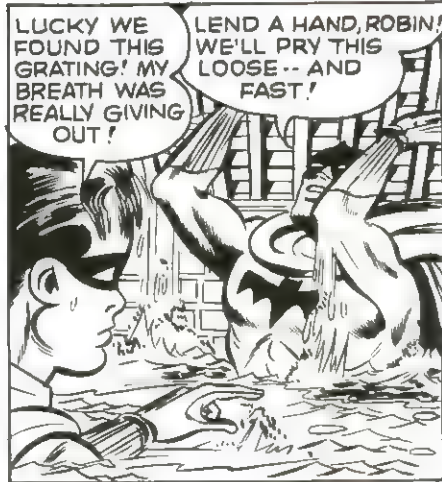
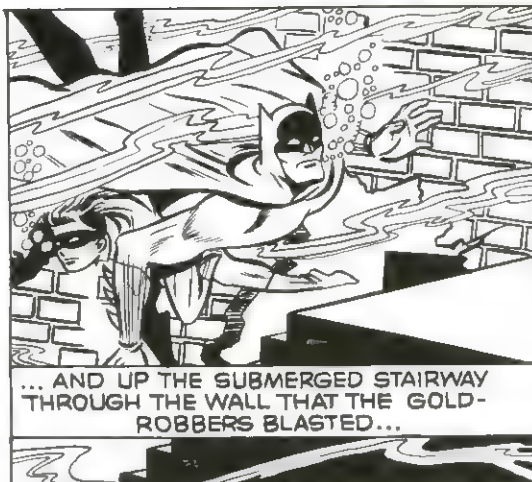
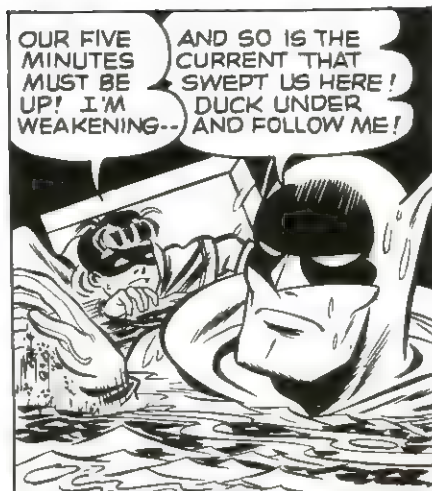
BOOM!



TOO LATE! THE FLOOD IS CARRYING US INTO THE VAULT!

THIS LOOKS LIKE THE END OF OUR LAST ADVENTURE!





1953

Arrow, the Family Comic Weekly, an obscure eight-page newspaper comic supplement, appeared briefly in 1953. It is known to have been published at least from September 7 until December 17, 1953. The publisher claimed the feature appeared in 200 papers, although that is unlikely considering its short life.

Walter B. Gibson, known for creating *The Shadow* and writing nearly 300 *Shadow* novels as Maxwell Grant, was involved in the project. He scripted several of the supplement's strips including *Bruce Gentry*, *Straight Arrow*, *Captain Galaxy* and *Debbie Dean*. Gibson once recalled writing some Batman material and since, to date, none of his Batman work has been located in comic books, it is probable that this version may be what he was referring to. Gibson apparently felt the section would have worked if the *Batman and Robin* strip had been retained. His partner, apparently thinking rights to the character had been secured, possibly in a verbal agreement, lost *Batman and Robin* when the deal fell through.

The color Sunday was photographed from a damaged,

very rare printed section. The second installment (note number '2' in the first panel), was reproduced from the original art. Not only does the penciller appear to have changed, but the inking style has noticeable differences as well. Other highlights:

- A credit line at the bottom of the *Straight Arrow* strip referred to the character "as originally syndicated nationally through the Bell Syndicate, Inc." Bell later merged with McClure, which syndicated *Batman and Robin* during the 1940s.

- A small box below the *Captain Galaxy* strip carried this copy: "Your weekly newspaper featured over New York station WGHF-FM.....on 'Arrow's' program beamed to suburban readers." WGHF-FM, a radio station begun in 1946, was located at 10 East 40th Street in New York, and owned by a G.H. Finch, which is where call letters originated. It no longer exists.

- Lettering for the *Batman and Robin*, *Straight Arrow* and *Captain Galaxy* strips was done by the same person. Portions of the artwork indicate the same penciller or inker, although to some degree, the styles are intentionally varied.

1966

Distributed by The Ledger Syndicate Inc., the strip was officially known as *Batman and Robin the Boy Wonder*, but newspapers frequently used either *Batman & Robin* or simply *Batman*. The strip was syndicated in various foreign markets at the time including France and the Netherlands.

Sundays: Sunday strips appeared from May 29, 1966 until July 13, 1969. Previously employing separate storylines, the Sundays joined the daily continuities on December 25, 1966.

Dailies: Dailies began May 30, 1966 and lasted until 1972.

Writers: Whit Ellsworth, whose byline first appeared on March 18, 1968, wrote the strip from 1966 until July, 1970. The assignment was then turned over to E. Nelson Bridwell.

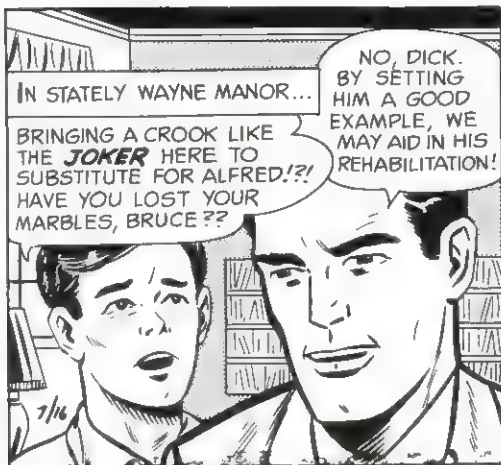
Artists: Shelly Moldoff pencilled and inked Sundays until August 14, 1966; dailies until August 6, 1966. Except for a small group of Sundays pencilled by Carmine

Infantino (September 4 through October 16, 1966), Joe Giella pencilled and inked Sundays from August 21, 1966, until March 10, 1968. Giella pencilled and inked dailies from August 8, 1966 until March 16, 1968. Al Plastino handled the strip from March 17, 1968, through January 1, 1972, with the assistance of Nick Cardy near the end.

As of January 3, 1972, and in mid-story, the Ledger Syndicate replaced the previous creative staff with another group. Although art for the first two weeks of 1972 was completed, it was not used. Continuing with the same script, the syndicate used a different crew to finish the storyline. A new continuity began January 31, 1972 and art was attributed to E.M. Stout. Within a few months, Batman and Robin had disappeared from the strip bearing their names. The recurring characters consisted of Bruce Wayne, Dick Grayson and a superhero named Galexo. Ledger carried the feature into 1974.



An example of the 1966 strip as syndicated in France.



1978

The World's Greatest Superheroes initially featured Batman, Robin, Superman, The Flash, Aquaman, Wonder Woman and Black Lightning. Eventually, Superman became the main character, with infrequent guest appearances by other superheroes. Julius Schwartz and Joe Orlando edited the strip. The Chicago Tribune-New York News Syndicate, Inc. distributed the strip and Editors Press Service syndicated the feature in many foreign markets.

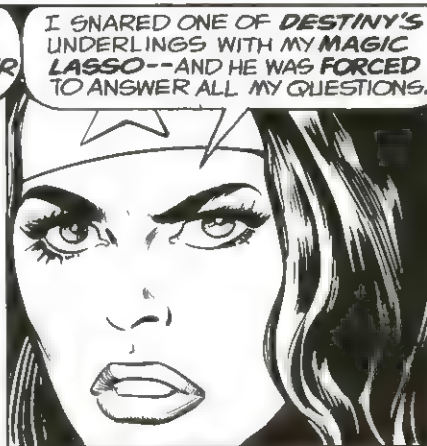
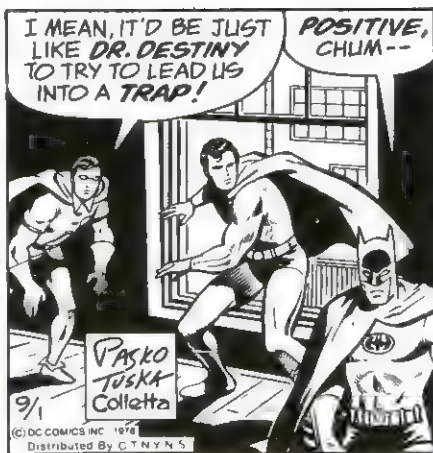
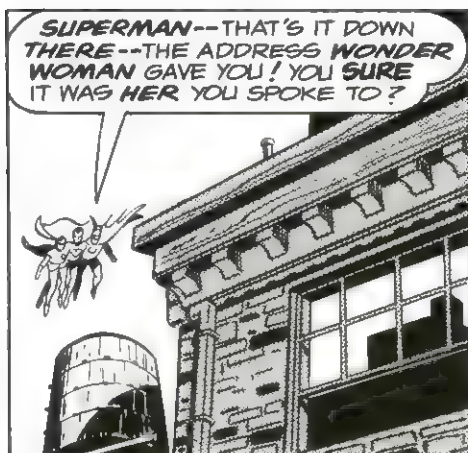
Sundays: First appearing on April 9, 1978, the Sundays ran until February 10, 1985. The title was changed to *The World's Greatest Superheroes Presents Superman* c. October, 1981 and was again retitled on January 9, 1983, becoming *The Superman Sunday Special*.

Dailies: These continuities debuted April 3, 1978, and ended February 9, 1985. The strip became *The World's Greatest Superheroes Presents Superman* on June 28, 1982.

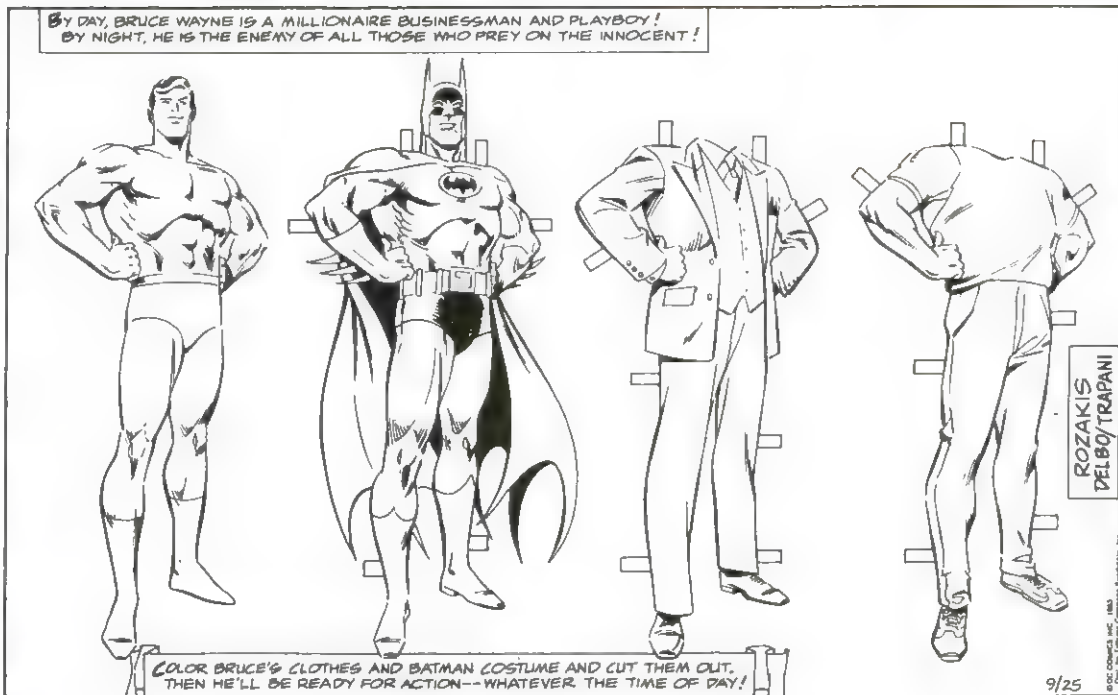
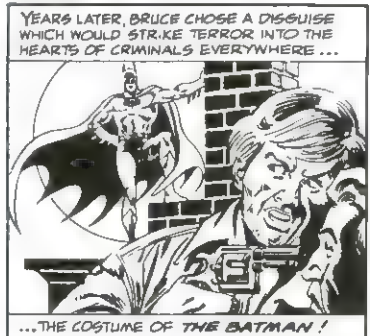
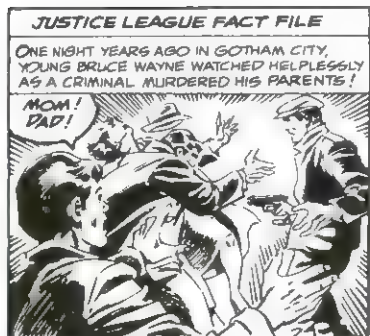
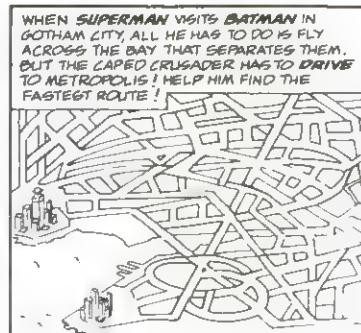
Writers: Martin Pasko scripted at the beginning. Paul Levitz took over from October 15, 1979, until March 22, 1981, with his initial story coming from a Pasko idea. Gerry Conway then picked up the assignment. A continuity from Mike Barr followed, appearing October 26, 1981, through January 10, 1982. Paul Kupperberg handled continuities from January 11, 1982, until the end, including a segment from January 12 through March 12, 1981, that he ghosted for Levitz. Bob Rozakis wrote all but two of *The Superman Sunday Special*.

Artists: Both dailies and Sundays were pencilled by George Tuska and inked by Vince Colletta. At various times from April 25 until November 13, 1982, the strip was worked on by Tuska, Colletta, Jose Delbo, Bob Smith, Frank McLaughlin and Sal Trapani. Delbo and Trapani then illustrated the feature from November 14, 1982 until the end.





the SUPERMAN Sunday Special



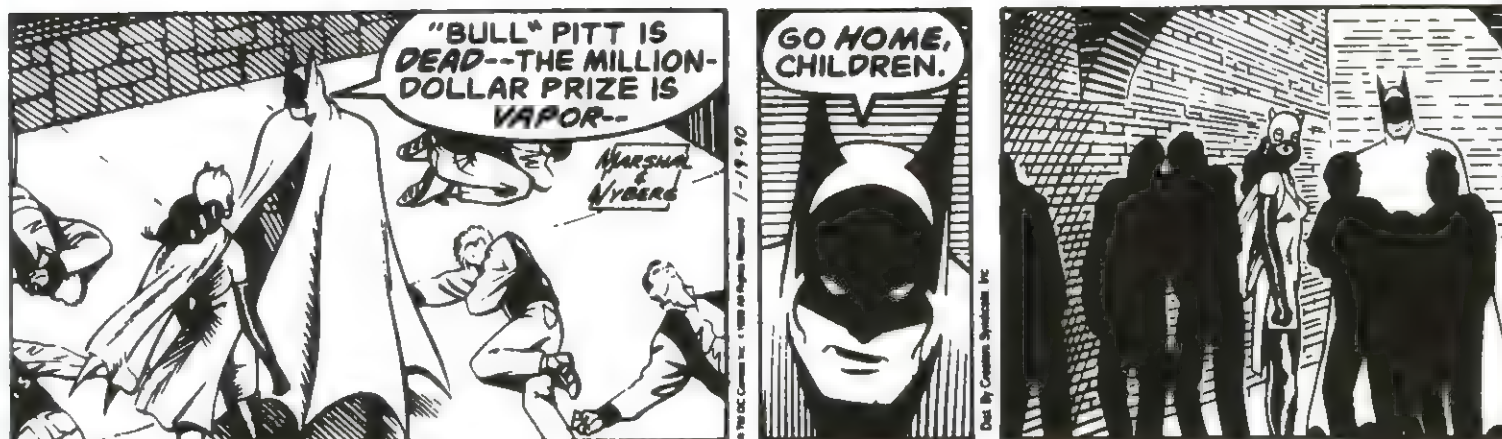
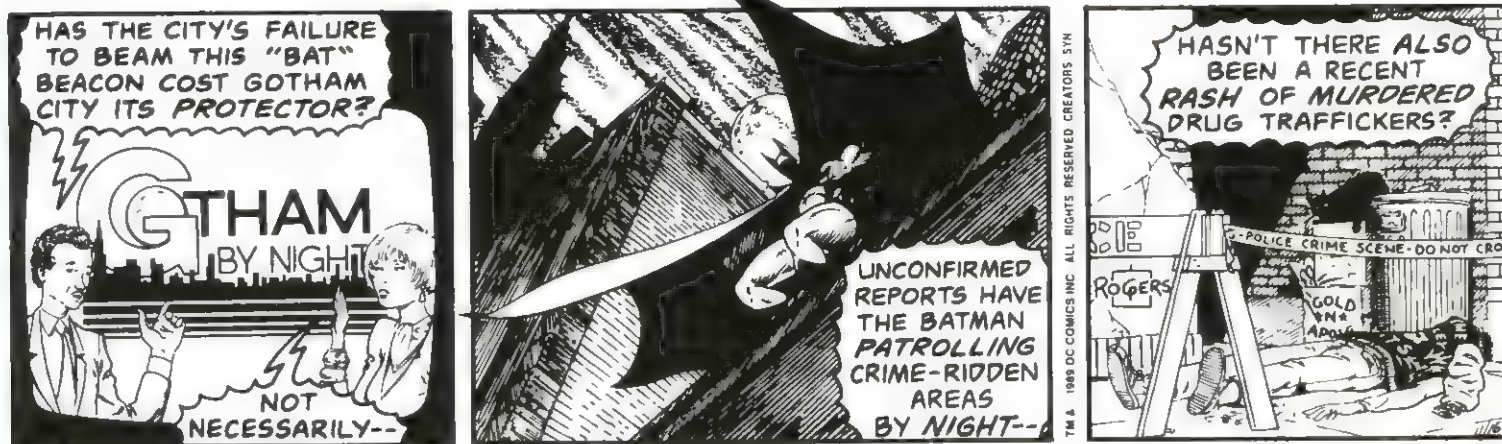
1989

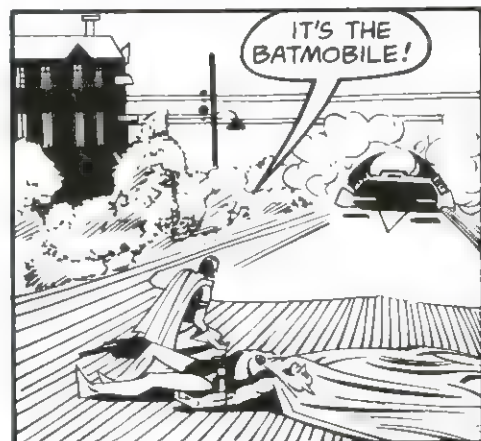
Batman, distributed by Creators Syndicate, carries the same storyline for Sundays and dailies. Mike Gold initially edited the strip; Katie Main became editor during late-1990. The strip began November 6, 1989 with the first Sunday appearing November 12. It was syndicated overseas.

Writers: Max Allan Collins wrote the first continuity featuring Catwoman. William Messner-Loebs took over us

of January 22, 1990.

Artists: Marshal Rogers pencilled dailies from November 6, 1989, until January 20, 1990. Carmine Infantino began pencilling dailies as of January 22, 1990. Rogers inked the strip until December 30, 1989, and John Nyberg took over on January 1, 1990.





Tracy's influence

While writer/artist Chester Gould's *Dick Tracy* fought Mumbles, Pruneface, B-B Eyes, Gargles and Deafy, Batman battled Echo and Lockjaw, Twelvetoos, The Lamp, Professor Radium, The Spaniel, Blinky Meggs, Stonehead, Mr. Fat and Iceberg. As Tracy outwitted Laffy Smith and Flattop Jones, Batman fought "See-Saw" Smith and Hamlet Jones. The *Batman and Robin* strip had its share of "normal" henchmen as well, including Twist, Mooch, Hunk, Chimp, Dude, Slugs, Lefty and Kitten.

Bob Kane, recalling how he drew the stories in the early 1940s, says, "I never wanted to make *Batman* too illustrative. I wanted it more like *Dick Tracy*, so my Batman art always had the flavor of semi-comic art. The only thing I tried to make more illustrative was Batman and Robin and maybe the gangsters, but Penguin is very cartoony and the Joker is rather cartoony. I always kept a little bit of the *Dick Tracy* flavor in my comic strip." In his autobiography *Batman & Me*, Kane states, "Along with Chester Gould's *Dick Tracy*, *Batman* has the most bizarre and unique villains in comics. Indeed, it was *Dick Tracy* which inspired us to create an equally weird set of villains for *Batman*." Writer Al Schwartz, who wrote several *Batman* comic book and newspaper strip stories using similarly styled villains, also cites Gould's influence.

For the most part, Gould developed the formula for graphic and memorable comic strip villains: an appropriately goofy yet memorable name corresponding to a villain's grotesque, typically deformed, appearance. Such an approach would not work effectively in a realistically rendered strip such as *Flash Gordon* or *Tarzan*, but it was ideal for the synthetic realism of *Tracy* and *Batman*. While in actual life, most crooks have normal appearances, the grotesque of the comic strip helped readers easily identify the evildoer.

Once the formula was established, the names came from everywhere. In *The Celebrated Cases of Dick Tracy* (Chelsea House, 1970), Gould commented on his World War II-era villains: "We were trying very hard to fight the headlines, which were pretty sensational. In the case of Flattop, that very name was taken from the airplane carrier of the day. But I think the war was a time when that stuff came easily because so much was suggested by events and there was a very great need for furnishing relief from the headlines." Gould also parodied names of popular movie stars (James Cagney = Jimmy White), invented some characters by spelling names backwards (Professor Emirc, Natnus) and sometimes simply observed and exaggerated characteristics of fellow train passengers on his way to work.

Here are some examples of the similarities between Gould's villains and those in the *Batman and Robin* strip. Original appearance dates of Gould's material are noted.

Mumbles (October through December, 1947)

Just as Gould's Mumbles required a translator and was difficult to understand, Lockjaw's immobile mouth made his speech unintelligible and Echo had to explain the gibberish. Echo and Lockjaw appeared in November, 1945, almost two years before Mumbles. Gould, who lived and worked in the Chicago area, could have followed the beginning of this *Batman and Robin* sequence in *The Chicago Sun*, although the newspaper dropped the strip shortly after the Lockjaw sequence began. Max Allan Collins, writer of *Tracy* scripts

upon Gould's retirement, feels that although Gould may have been aware of the strip and of Batman, he was unlikely to have read or followed this material. Similarly, Schwartz, who wrote the Echo and Lockjaw continuity, did not read *Dick Tracy* or regularly follow comic strips. (As an aside, Collins is the only person to date to have written both *Tracy* and *Batman*. He has written a handful of *Batman* comic books as well as a segment of the 1989 newspaper continuity.)

The adventures of Echo and Lockjaw can be found in *Batman: The Dailies 1945-1946*.

Laffey Smith (October through December, 1943)

Laffey's chronic chuckling, punctuating almost every sentence, ended when he laughed so hard that his jaws locked open. A punch on the chin cured him of an open mouth but gave him lockjaw. In this sense, Laffey resembles the villain Lockjaw who appeared later (see above); however, his incessant laughter is reminiscent of Joker who first turned up in *Batman* #1 (Spring, 1940), over three years earlier.

The Mole (September, 1941 through April, 1942)

Tracy's Mole, who lived underground and ran a hideout for felons, can be contrasted with two characters in this volume: Mousey (Chapter 10) and, in particular, the Gopher (Chapter 14), who also had a secret entrance to his underground lair.

Haf and Haf (1967)

On page 181 of this volume, Two-Face remarks, "I'm a Freak-Half Man-Half monster!" Such a phrase would seem the direct inspiration for Haf and Haf, whose face was marred on one side by acid. According to Collins, Haf and Haf originated one morning when Gould was at breakfast. His wife passed him a carton of Half and Half coffee creamer and the character was born.

Others

Tracy's J. Peter Twillbrain from May, 1933 was a crooked attorney similar in spirit to The Iceberg (*Batman: The Dailies 1945-1946*). Junior, *Tracy's* young partner of sorts, has occasionally been contrasted with Batman's partner, Robin.

Additional similarities can be found throughout the comic books, including *Batman* #6 (August-September, 1941) which featured a villain named Shoulders (Gould's Shoulders appeared in 1946). In *Star Spangled Comics* #66 (March, 1947), Robin battled No-Face, a villain similar to *Tracy's* The Blank from 1937.

It was *Tracy's* villains that inspired the *style* of Batman's foes, although each might employ characterizations previously or subsequently seen in the other. It is impossible to prove that the handful of writers and artists working on *Batman* during the early years directly copied *Tracy*, or that Gould copied *Batman* villains. However, it is unlikely that any of those fertile imaginations ever ran dry. The material used a similar theme (the criminal underworld and unusual villains) and the writers and artists were working in the same popular culture milieu of topical events, movies, radio, pulps and other comic books and strips, all of which had its effect. With today's media bombardment, it seems almost impossible to do such work without being influenced at least subconsciously by someone else's efforts. Perhaps back then, it was *possible*, or a little *easier*, to create something more individual and personal, even if it occasionally and unintentionally looked familiar. ■

BOB KANE

Robert Kahn was born on October 24, 1916 in the Bronx and at age 18 legally changed his name to Kane. In 1936, this self-proclaimed "compulsive doodleholio" pencilled and inked his first comic book work, "Hiram Hick." By 1938 he was selling humorous filler stories to DC Comics, including "Professor Doolittle" and "Ginger Snap."

Kane met writer Bill Finger at a party in 1938, and they were soon collaborating on comic book submissions. Their most famous effort, Batman, first appeared in *Detective Comics* #27 (May 1939). As Batman's popularity demanded additional output, Kane kept up the pace by adding assistants and dropping non-Batman assignments. He discontinued his comic book efforts in mid-1943 to pencil the daily "Batman and Robin" newspaper strip. After the strip's 1946 demise, Kane returned to illustrating Batman's comic book adventures and, with the help of several artists, remained involved with comics until his retirement in 1968.

The success of the *Batman* television series in 1966 brought Kane and his art to the forefront. He was subsequently featured in various one-man art shows at galleries and museums nationwide and released a number of limited-edition lithographs. He served as a consultant on the 1989 *Batman* feature film and its sequels. His autobiography, *Batman and Me*, was published in 1989. Kane died on November 3, 1998.

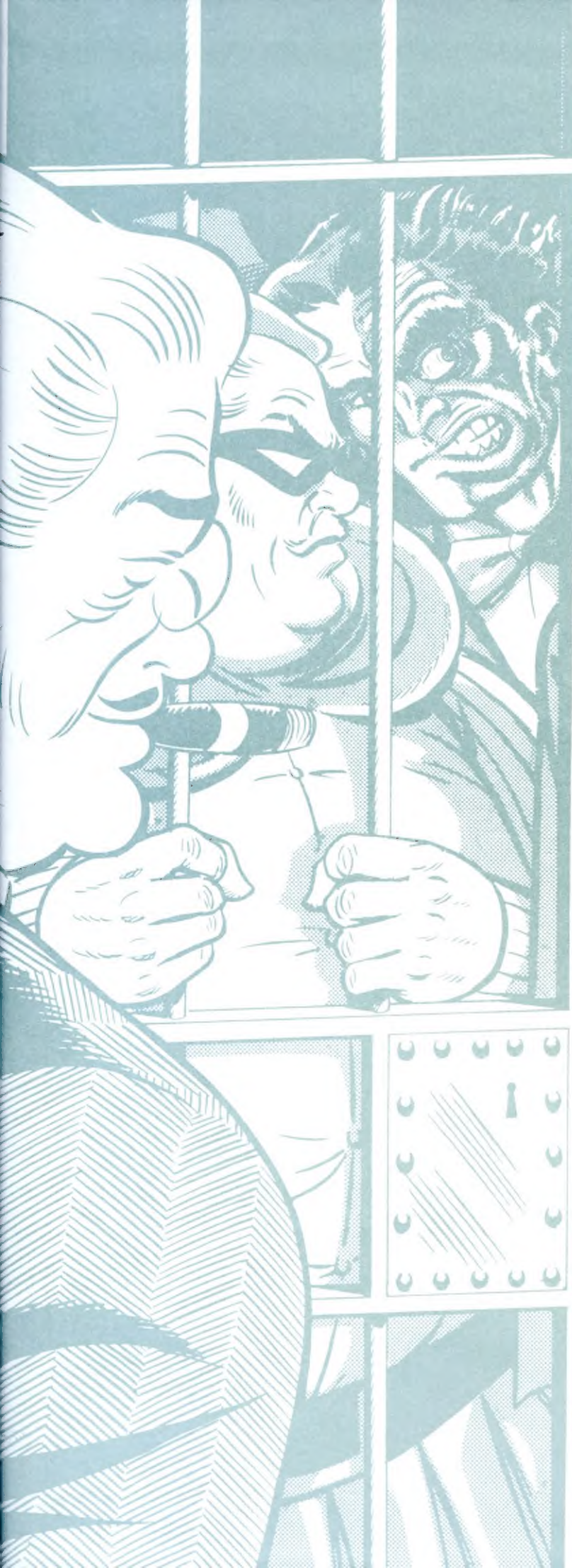
Cover art by Dick Sprang

Batman TM & © DC Comics

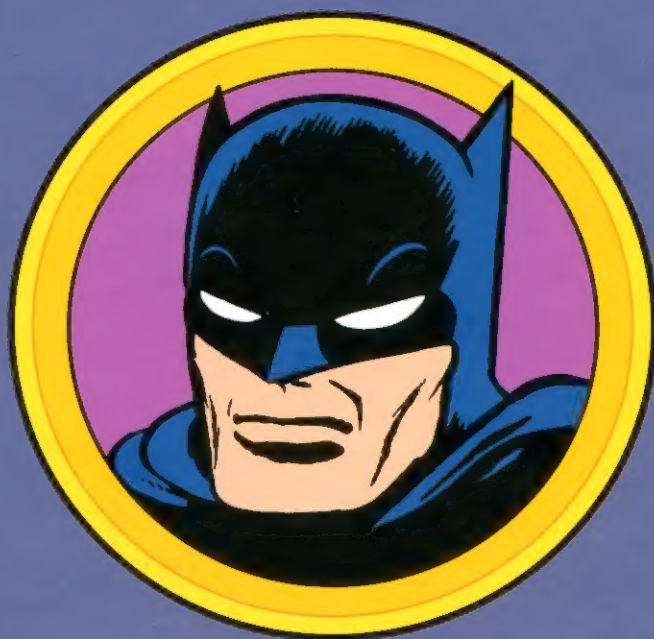


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Sunday was no day of rest for Batman and Robin!
This deluxe-format book collects the complete 1940s Sunday newspaper comic strip adventures of the Dynamic Duo as they battle their most famous villains, including the Joker, Penguin, and Two-Face!



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